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Sanskrit Dramas

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न लगायें।

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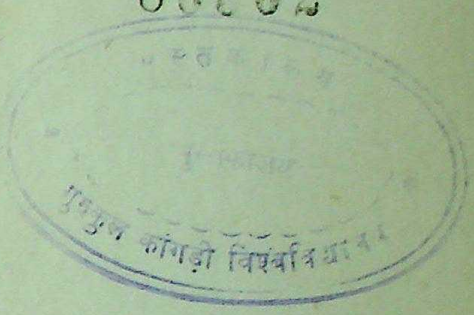

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FOREWORD

The magnitude as well as the variety of the contribution of Kerala to the different branches of Sanskrit literature, both technical and general is really amazing. In fact there is not a single branch in which the authors of Kerala have not distinguished themselves. This tradition has taken roots at least from the beginning of the Christian era.

The contribution made by Kerala to the art of histrionics is significant. Kerala authors have produced more than a hundred Sanskrit dramas of varying length and types in addition to writing commentaries on more than fifty classical dramas. About half a dozen works pertaining to the branch of dramaturgy also can be ascribed to Kerala authors. All this was to a great extent the result of a flourishing stage tradition which was subjected to innovations from time to time. The credit of reforming the Kerala stage goes back to Kulaśēkhara-Varman of Mahōdayapuram who wrote the dramas Tapatīsamvaraṇa and Subhadrādhanañjaya. Dr. N.P. Unni, a student of mine has already published a study of these dramas under the title 'Sanskrit Dramas of Kulaśēkhara-A study' (Kerala Historical Society, Trivandrum, 1977).

Dr. S. Subramonia Iyer another student of mine has continued the work in this direction and has studied in detail a dozen selected Sanskrit dramas of Kerala origin and on the basis of his substantial contribution the University of Kerala awarded him Ph.D. degree in 1972. It gives me great pleasure to pen a foreword to this book that enshrines the result of his painstaking research.

It is worth mentioning that hitherto no serious studies have appeared on these dramas selected by Dr. Iyer for his dissertation. He has probed deep into the subject and has compared the selected works with other well known classical plays. The dramas chosen by him spread over a period of roughly eight centuries from tenth to the eighteenth. Among them there are full fledged dramas, Prakaraṇas, Prahasanas, Vīthis etc., which deserve our serious attention. There are allegorical dramas as well as unique farces in which the representatives of the animal kingdom form the dramatis personae.

Through these studies Dr. Iyer has succeeded to a large extent to point out the richness and variety of the contribution of Kerala to Sanskrit dramatic literature. I am sure that these studies will be reckoned by those who are interested in the field of Indology particularly dramatic literature. It is my fervant hope that

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Dr. Iyer will continue his work and make further contributions in chosen field of research.

Dr. P.K. NARAYANA PILLAY
Formerly Dean, Faculty of Oriental Studies, University of Kerala.

Trivandrum.

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PREFACE

This book represents substantially my doctoral dissertation approved by the University of Kerala. I commenced my work in 1959, shortly after my postgraduation, when the University of Kerala awarded me a fellowship to do research under the guidance of Dr. P.K. Narayana Pillay. I am deeply grateful to him for giving me valuable guidance and important suggestions while carefully going through the pages of my thesis. I further thank him for the weighty foreword he has written to this book.

I sincerely thank my friend Dr. N. Parameswaran Unni, M.A., Ph. D., Professor and Head of the Department of Sanskrit, University of Kerala, Trivandrum for the great help I have received in thoroughly revising my thesis and making it ready for publication. The book would not have seen the light of the day but for my mentor and friend Dr. K.V. Ramesh, M.A., Ph.D., Chief Epigraphist who took great pains and efforts in arranging for its early publication and I owe a deep sense of gratitude to him for the constant encouragement and all the help I have received in this regard. I thank my friend Shri S.P. Tewari, M.A., Deputy Superintending Epigraphist, for the kind assistance I have received in the publication of this book.

I am greatful to the Director, Kerala University Oriental Research Institute and Manuscripts Library, Trivandrum, Shri P.C. Ettanunniraja, M.A., and Shri Vijayan Unni, M.A., Lecturers respectively in Malayalam and Sanskrit, Guruvayurappan College, Calicut, Shri P. Ramanathan (Son of late Mahakavi Ullur S. Parameswara Iyer), the authorities of Government Oriental Manuscripts Library, Madras and the Manuscripts Library, Trippunithura and Shri E.N. Mascarenhas, Central Institute of Indian Languages, Mysore for the various assistance I have received during the preparation of this book. I gratefully remember the constant encouragement and prodding I received from my parents while writing this book and I respectfully dedicate this volume to them as a token of my respect and gratitude.

I would be failing in my duty if I do not thank Shri S.P. Singhal and the authorities of Sundeep Prakashan, Delhi for the nice and neat printing and get up of the volume and bringing out the same in the quickests span of time.

Mysore
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LIST OF ABBREVIATIONS

ABORI	Annals of the Bhandarkar Oriental Research Institute.
AC	Āścaryacūḍāmaṇi
BSOS	Bulletin of the School of Oriental Studies.
CKSL	Contribution of Kerala to Sanskrit Literature
HCSL	History of Classical Sanskrit Literature
IHQ	Indian Historical Quarterly
JBBRAS	Journal of the Bombay Branch of the Royal Asiatic Society
JGJRI	Journal of the Ganganatha Jha Research Institute
JRAS	Journal of the Royal Asiatic Society of Great Britain and Ireland
JTUOML	Journal of the Travancore University Oriental Manuscripts Library
KSC	Kerala Sahitya Caritra
KSSC	Kerala Samskrita Sahitya Caritra
NS	Nāṭya Śāstra
QJMS	Quarterly Journal of the Mythic Society
SD	Sanskrit Drama
SII	South Indian Inscriptions
TAS	Travancore Archaeological Series

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I

KERALA SANSKRIT DRAMAS

Kerala authors took to the writing of Sanskrit dramas rather late. From the prologue to the Āścaryacūḍāmaṇi of Śaktibhadra, a play written between the 9th and 10th centuries A.D., one understands that Kerala did dot produce any Sanskrit drama before that time and that it was the first to be produced in this part of India. The immediate cause of the production of Sanskrit dramas in Kerala is not definitely known. The following factors might have been reponsible for it : (1) The existence of a flourishing Sanskrit stage in Kerala which demanded the production of new and original dramas for staging, (2) The patronage extended to Sanskrit by the Kulaśēkharas of Mahōdayapura.

There are evidences to prove that a regular stage for the Sanskrit drama existed in Kerala and the dramas of non-Kerala origin also used to be staged. The Sanskrit dramas staged in Kerala include the dramas of Bhāsa and the Mattavilāsaprahasana of Mahendravikramavarman[1]. Soon the need was felt for staging new and local Sanskrit dramas which were to be supplied by the Sanskrit dramatists of Kerala. Āścaryacūḍāmaṇi is the first by a Kerala dramatist for enactment in the local theater. Prof. Winternitz's view that Āścaryacūḍāmaṇi was not intended to be enacted in the south[2] cannot be acceped as there is little evidence to support it. It is worthy of note that the said drama was very popular among the local actors and that most of its acts used to be put on board on the local stage. It is probable that Āścaryacūḍāmaṇi, though primarily intended for staging in the local theatre, came to be staged outside Kerala also in course of time as it grew in popularity.

The Āścaryacūḍāmaṇi, has for its theme the story of Śrī Rāma. The author has made some very important and significant innovations in the original story. For instance, the ordinary ring and crest jewel in the Rāmāyaṇa have been transformed into a wonderful ring and a miraculous crest jewel. By means of this, he has created in the play many thrilling and wonderful situations such as the appearance of two Rāmas, two Sītās and two Lakṣmaṇas and the sudden change of the forms

1. Dr. N.P. Unni, *Mattavilāsa*, College Book House, Trivandrum, 1974.
2. M. Winternitz, Saktibhadra's place in the history of Sanskrit Literature, *Mahāmahopādhyāya Kuppuswāmy Śāstrigal Commemoration Valume, p. 4.*

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of the demons from their guises to their original shapes as they come in contact with those who wear the ornaments etc. They, besides drawing and sustaining the interest of the connoisseur, go a long way to enhance the dramatic effect and it can effectively be staged unlike most of the Sanskrit dramas produced in this period. So great has been its popularity with the professional actors of Kerala that almost all the acts used to be staged unlike other plays from which only selected acts were put on board.

Āścaryacūḍāmaṇi was followed by the two plays of Kulaśēkhara, the royal dramatist, who probably flourished in 11-12th centuries A.D. They are the Tapatīsamvaraṇa and Subhadrādhanañjaya.[3] The Tapatīsamvaraṇa is a drama in six acts based on the story of the love between Tapatī, the daughter of Sun god and Samvraṇa, the king of Hastināpura. The plot is taken from the Ādi Parva of the Mahābhārata. The Subhadrādhanañjaya describes in five acts, the well-known story of Arjuna's abduction of Subhadrā from Dvāraka. Here also, the theme is taken from the Ādi Parva of the Mahābhārata. Both these plays bear unmistakably the influence of the dramas of Kālidāsa and Harṣa. Again in both, the erotic sentiment is well delineated. The literary merits of the two plays are such that they deserve a place among the classical dramas in Sanskrit literature. Both had been popular with the Cākkiyārs and were usually staged in the local theatre. There is a lucid and elaborate commentary of the two plays composed by a Brahmin who was a contemporary of the king and he claims that he wrote the commentary after witnessing the staging of the two dramas conducted by the king himself.[4] It contains directions as to how the two plays should be staged. According to tradition, Kulaśēkhara, the author of the above two plays and Tōlan are credited with having introduced many innovations in the staging of the Sanskrit plays in Kerala.

No Sanskrit drama of Kerala origin written in the next two centuries is known to us. Either the dramas produced during this period still lie undiscovered or no drama was produced at all during this period. It is quite possible that the disturbed political situation that developed in these centuries had a deterrant effect on the literary activities of the country. The eleventh century saw the great Cēra-Cōḷa struggle. The Cēra country was subjected to a series of attacks from the Cōḷa rulers for a long time. Rāja Rāja the great was the first to attack the Cēra kingdom. His son and successor Rājēndra Cōḷa attacked the Kulaśēkhara empire on two fronts, the north and the south. He captured the capital city of Mahōdayapura and in the great battle that took place, the Cēra emperor Bhāskara Ravivarman appears to have been killed. Soon the Cēra forces rallied after the exit of the Cōḷa army and rebelled against the suzerainty of the imperial Cōḷas. In A.D. 1028, the Cōḷa army invaded the Cēra kingdom and the Cēra emperor Vīra Kēraḷa Kulaśēkhara was killed in battle. These Cōḷa campaigns gradually "led to the exhaustion of the Cēra empire in man power and material resources and paved the way for

3. Dr. N.P. Unni, *Sanskrit Dramas of Kulasekhara—A Study*, College Book House, Trivandrum, 1977.
4. TSS. No. 11, Trivandrum, 1911, pp. 1-4.

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its rapid disintegration."[5] The Cēra empire finally collapsed in A.D. 1102, and its successor the Vēṇāṭ kingdom was slowly growing in stature and power. It rose to the pinnacle of its glory during the reign of King Ravi Varma Kulaśēkhara (A.D. 1299-1313).

Ravi Varma Kulaśēkhara was a great ruler and his reign witnessed a prosperous period in the annals of Vēṇāṭ. A powerful warrior and conqueror he was known as Samgrāmadhīra—firm in battle. He annexed some portions of South India and made Vēṇāṭ a military power. His reign was marked by allround prosperity and progress in his kingdom. He was a man of deep learning and piety and extended his liberal patronage to Scholars and men of letters who came to his court not only from different parts of Kerala but also from outside. Two well known poets Samudrabandha and Kavibhūṣaṇa flourished in his court. Samudrabandha is the author of a learned commentary on Rūyyaka's Alamkārasarvasva which contains many verses in praise of Ravivarman. It is possible that Kavibhūṣaṇa also had some works to his credit but only the eighteen verses of the Śrīrangam inscription ascribed to him are available till now.

In his Trivandrum inscription, Ravivarma Kulaśēkhara is called "the master of the sixty four arts (kalās) and the Bhōja of the South". The Śrīrangam inscription styles him as a master as well as the protector of the three Vēdas. He has composed a drama Pradyumnābhyudaya in five acts and in it, he claims proficiency in music also.[6] The story of the drama is drawn from the Harivamśa. It describes how Pradyumna killed Vajranābha and married his daughter Prabhāvatī. The author has made several alterations in the story. The plot of the drama according to some scholars has some topical allusion ; it may possibly refer to Ravivarman's fight with Vikrama Pāṇḍya and his subsequent marriage with the daughter of the vanquished enemy. In the 14th century, Pūrṇasarasvati produced the drama Kamalinīrājahaṁsa which is a unique work as its characters are also taken from Nature. It is written in five acts and it describes the love between Rājahaṁsa, the king of swans and Kamalinī, a lotus of the Paṁpā lake and their subsequent marriage.

In the 15th century A.D., Prince Rāmavarman, a nephew of king Kēraḷavarman of Kōlattunāṭ wrote the drama Candrikākalāpīḍa in imitation of Kālidāsa's Mālavikāgnimitra. It descri bes the story of Kandarpaśēkhara, the king of Kāśi and princess Candrikā, the daughter of the king Kaliṅga. The play possesses considerable literary merits. Prince Rāmavarman is also the author of a mahākāvya called Bhāratasaṅgraha.

During the middle ages, one of the most important centres of Sanskrit learning in Kerala was the court of the Zamorins of Calicut. By the 15th century, they had become very powerful. Many of them were themselves great scholars and poets who had contributed substantially to Sanskrit literature. An early ruler of this dynasty insti tuted an annual convocation of scholars and poets for Śāstraic discussion, the most meritorious among them being awarded the title

5. A Sreedhara Menon, *Kerala District Gazetteer*, Trivandrum, p. 129.
6. *Pradyumnābhyudaya*, TSS. No. VIII, Trivandrum, 1910, Act. I, p. 2.

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of Bhaṭṭa and cash. This *Śāstrasadas,* known by the name Paṭṭattānam was conducted in the temple at Taḷiyil near Calicut. It went on for about a century and a half and attracted to Calicut scholars from far and wide. The seat of the Zamorins, the city of Calicut flourished both as a centre of learning and of commerce.

Mānavikrama, the Zamorin who ruled about the middle of the 15th century was a distinguished scholars as well as a patron of letters. Emulating the legendary Vikramāditya of Ujjain who had nine gems (poets) adorning his court, Mānavikrama gathered eighteen poets in Sanskrit and an inspired Malayalam Poet Punam, recognised only as an *arakavi* (half poet[7]). Among them, according to tradition nine were members of the Payyūr family including Ṛṣī and his son Paramēśwara; five were the Nampūtiris from the village of Tiruvēgappura; and the rest were Uddaṇḍa Śāstry, Nārāyaṇan Nampūtiri of Cennās and Dāmōdara Bhaṭṭa of Kākkaśśēri.

These scholars produced many outstanding works in various branches of literature during this period. Mānavikrama wrote a commentary called Vikramīya on Murāri's Anargharāghava. The famous Bhaṭṭatiris of Payyūr stood out prominently in this constellation of poets and scholars and they specialised in Mīmāṁsa literature. They are referred to in respectful terms by Uddaṇḍa Śāstrigal,[8] Kākkaśśēri Dāmōdara Bhaṭṭa,[9] and by the author of Unnunīlīsandēśa. The payyūr Bhaṭṭas have produced many important works in Mīmāṁsa and other branches of literature.[10]

During this period of great literary activities in the court of King Mānavikrama, Uddaṇḍa Śāstrigal wrote the drama Mallikāmāruta[11] and Kākkaśśēri Dāmōdara Bhaṭṭa composed the drama Vasumatīvikrama which is believed to be in seven acts. It describes the marriage of Vikrama with Vasumatī, the daughter of his minister Mangat Accan. The main sentiment of the drama is Śṛṅgāra. The 16th century witnessed the production of a number of Sanskrit dramas. Pūrṇapuruṣārthacandrōdaya an allegorical drama on the model of Kṛṣṇamisra's Probōdhacandrōdaya was composed by an anonymous person. His date however, is unknown. Some scholars assign him to the 15th century A.D.[12], while others place him in the 18th century A.D.[13] The drama comprises five acts and it describes the marriage of King Daśāśva with Ānandapakavallī. This seems to be the only allegorical play produced in Kerale.

In this period, one Śrī Rāma wrote a beautiful and highly interesting satirical play Subālāvajraturṇḍa which seems to be the only specimen of its kind in

7. Appan Tampuran, Sāmūtirispāḍum Patineṭṭarakavikaḷum, *Mangalamālā*, Vol. II, p. 14-29, 1949. See also, *The Zamorins of Calicut* by K.V. Krishna Iyer, 1939.
8. *Kokila sandeśa*, Ed. Dr. N.P. Unni, College Book House, Trivandrum, 1972, I. 79.
9. *Vasumatīvikrama*, T. 1187, Act. I, p. 7-8.
10. See for details about Payyūr Bhaṭṭas, Introduction to *Jaiminīya Sūtrārtha Sangraha*, by Dr. P.K. Narayana Pillai, TSS. No. 156, Trivandrum, 1951, p. 15-28.
11. Ed. Jivananda Vidyasagar, Calcutta, 1878.
12. *Introduction to Tantrasamuccava* by E.V Raman Namputiri, Part III, p. 114, 1945.
13. M. Krishnamacariar, *HCSL*, Madras, 1937, p. 681.

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the entire domain of Sanskrit literature. The play is in five acts and it deals with the marriage of the mouse prince Vajratuṇḍa with the mouse princess Subālā. The play is also noteworthy as its characters are taken from the animal world. The date of its composition has not so far been definitely fixed. It may be assigned to the 15th or the 16th century.

Divākara, who is said to have flourished under the patronage of a Mānavēda of Calicut, wrote the play Lakṣmīmānavēda. In five acts, it describes the story of the marriage of Rājalakṣmī with Mānavēda, the Zamorin of Calicut. Its date however cannot be difinitely fixed. Bālakavi, a native of Mullaṇḍrum in North Arcot district who enjoyed the patronage of king Rāmavarman of Cochin wrote two dramas called the Rāmavarmavilāsa and the Ratnakētūdaya. The Rāmavarmavilāsa describes in five acts, the story of the poet's own patron. The Ratnakētūdaya is also a play in five acts and it deals with the marriage of Ratnakētu with Līlāvatī.

There is a drama by name Indumatī Rāghava (only a part has been discovered so far) dealing with Aja's marriage with Indumatī. M.Krishnamacariar assigns the work to Kākkaśśēri though there is no evidence to prove it.[14] In the 17th century, Nīlakaṇṭha of the wellknown family of Kūḍallūr, wrote a drama named Kamalinī-kalahaṁsa. The play contains six acts and it deals with the story of love between Kamalinī, the daughter of Candravarman and Kalahaṁsa the hero. Before Ambalapuzha was annexed to Travancore, the court of King Devanārāyaṇa was a seat of learning and many scholars and poets flourished there. Śrīdhara, a brāhmaṇa under the patronage of the king, wrote the play Laṣmīdēvanārāyaṇīya in five acts with his patron King Devanārāyaṇa as its hero.

In the 18th century, Travancore became the greatest power in the whole of Kerala under king Mārttāṇḍa Varma. His reign was marked by the progress of literature and art. The annexation of the neighbouring states brought to his court great poets and learned men like Rāmapurattu Vārrier, Kuñcan Nampyār, Rāmapāṇivāda and Dēvarājasūri. Sītā Rāghava of Rāmapāṇivāda is a drama in seven acts dealing with the wellknown Rāma story. From the prologue, it is evident that the play was intended to be staged at the Murajapa festival instituted by Mārttāṇḍavarman himself. It has got an important place among the Rāma plays in Sanskrit.

Dēvarāja wrote the historical drama Bālamārttāṇḍavijaya which has as its hero his royal patron. In five acts, it deals with the king's dedication of the entire kingdom to Lord Padmanābha preceeded by the Mahābhiṣēka ceremony and refers to many historical incidents connected with the life of the king. King Kārttika Tirunāḷ known also as Dharma Raja, who succeeded Mārttāṇḍa Varma as king of Travancore, was a great scholar as well as a patron of art. He has written a Sanskrit work on the historinic art named Bālarāmabhārata and several Kathakaḷi works in Malayalam. His nephew Aśvati Tirunāl was also a great scholar in Sanskrit and Malayalam. The best known among his Sanskrit works is the

14. *Ibid.*, p. 250.

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Rukmiṇīpariṇaya, a drama.

Among the scholars and poets that flourished in the court of Kārttika Tirunāḷ, Sadāśiva Dīksita was well known and he wrote a work on poetics entitled Rāmavarmayaśōbhūṣaṇa which is modelled on the Pratāparudrīya with regard to rules, definitions and their explanations classified into nine chapters; the illustrative verses having been composed in praise of Rāmavarman. In it, he has inserted a model drama in illustration of the rules of dramaturgy and it is entitled Vasulakṣmīkalyāṇa. It contains five acts and has as its hero King Rāmavarman, the author's own patron. He has also written another drama called Lakṣmīkalyāṇa dealing with the story of the marriage of Lakṣmī and Vishṇu.

Venkiṭa Subrahmaṇia Dīkshita who also was a savant of the court of King Kārttika Tirunāl wrote a drama called Vasulakṣmīkalyāṇa which resembles a drama of the same title by Sādāśiva Dīksita.[15] In five acts, it deals with the story of the marriage of King Rāmavarman with Vasulakṣmī, a princess of Sindhu.

Other Sanskrit dramas produced in this period are Kalāvatīkāmarūpa, Kumārīvilasita, Damayantīkalyāṇa, Candrikājanamējaya and Vāsavīśāntanava. Kalāvatīkāmarūpa of Kriṣṇadāsa describes the story of the marriage of Kalāvatī and Kāmarūpa, son of Kāmakētu, who was the king of Kāśi. M. Krishnamacariar assigns it to the end of the 18th centry.[16] The Kumārīvilasita written by Sundarśana, the son of Mahīsara and belonging to the Bhāradvāja gōtra, is a short play describing the holy deeds of Goddess Durgā. The Damayantīkalyāṇa written by Ranganātha for being staged on the occasion of the Spring festival at Śucīndram temple, is a drama dealing with the wellknown story of Nala and Damayantī. The play Vāsavīśāntanava written by Prince Gōdavarman has as its theme, the story of the marriage of King Śantanu with Satyavatī. Candrikājanamējaya is a drama written by a Nampūtiri brahmin of Calicut. In the 19th century, Sundararāja Iyenger who enjoyed the patronage of the two kings of Travancore, Viśākham Tirunāl and Mūlam Tirunāl wrote a play named Vaidarbhīvāsudēva in five acts.

Mānavikrama Kavirāja Kumāra or Eṭṭan Tampurān wrote a social drama in five acts named Lakṣmīkelyāṇa, which is a translation of a Malayalam social drama by K.C. Kēśava Piḷḷay. T. Gaṇapati Śāstry has written a play mādhavīvasanta. Sri Kēśava Śāstry of Karamana rendered into Sanskrit a drama named Subhadrārjuna written by Ikkāvamma of Toṭṭekkāṭ family.

The above survey indicates the origin of the Sanskrit drama, its development and its decline in Kerala. The origin of the Sanskrit drama in Kerala can be roughly placed between the 9th and 10th centuries A.D. During this period, the three dramas that were produced are the Āścaryacūḍāmaṇi of Śaktibhadra and the Tapatīsamvaraṇa and the Subhadrādhanañjaya of Kulaśēkhara. While Śaktibhadra chooses the theme for his play from the Rāmāyaṇa, Kulaśēkhara resorts to the Mahābhārata. Thus the plays produced in this period are mythological in nature. The period of development of Sanskrit dramas in Kerala may

15. TSS, 224, Trivandrum, 1968.
16. *HCSL*, p. 698.

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have approximately been between the 14th and 18th centuries A.D. During the interval between the two periods, only one drama seems to have been produced namely Pradyumnābhyudaya of King Ravivarma Kulaśēkhara. In this period of growth, Sanskrit dramatists wrote about twenty dramas having historical, satirical, allegorical, mythological and love themes which form the bulk of Kerala's Sanskrit dramas. Lastly, its decline can be roughly believed to have taken place between the 19th and 20th centuries A.D. Only five plays, some of them translations of Malayalam dramas, appear to have been produced in this period. They do not possess much literary merit and there is hardly any originality worthy of mention in them.

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II

THE SANSKRIT STAGE IN KERALA

The staging of Sanskrit plays was a regular and common feature in the cultural life of India from very early times. In the Sītābenga cave in Bihar Dr. Bloch found remnants of an ancient theatre with elaborate seating arrangements and conveniences for staging dramas.[1] In the Kuṭṭiṇīmata of Dāmōdaragupta, there is an elaborate description of the staging of the play Ratnāvalī.[2] In his Bhāvaprakāśa, Śaradātanaya says that he wrote the book after seeing thirteen different kinds of dramas presented by one Divākara from whom he learnt the Nāṭyavēda.[3] In the Tamil work Śilappadikāram, there are elaborate descriptions of dance halls and theatres.[4]

In Kerala, the art of acting Sanskrit plays is known as 'Kūṭiyāṭṭam' and the theatre where it is staged is called 'Kūttambalam'. The dramas are enacted by professional actors called cākkiyārs who generally take the male roles. Sometimes they assume female roles too, though the Naṅgyārs generally take those roles. The Naṅgyārs, it may be noted, are the female members of the Nambyār community. The female members of the cākkiyār community are called Illōttamma. A Naṅgyār, the wife of the Nambyār, sings songs and plies the cymbals to keep the Tāḷa. The Nambyār beats the drum called Mizhāvu.

A rich variety of dances and dance dramas are prevalent in Kerala. Of these, the most approximate to Kūṭiyāṭṭam and perhaps the oldest is Muṭiyēttu (wearing the crown, as a symbol of victory). The most popular theme in Muṭiyēttu is Dārikavadha (slaying of the demon Dārika) connected with the Kāḷi cult. The enactment is a religious rite, that follows special worship in the temple. This may be conducted on behalf of either a person or a community.

Muṭiyēttu is performed in two parts. In the first part, Śiva receives Sage Nārada who voices the grievances of the world against the misdeeds of the demon Dārika of invincible might. Śiva promises to bring about his destruction through Kāḷi. In the next scene, Dārika appears and challenges Kāli. The scene of

1. Vidyabhusan, *The Theatre of the Hindus*, Ch. XII, p. 217-224, 1955.
2. *Kuṭṭiṇīmatam Kāvya*, V. 800-946, p. 91-110, 1944.
3. Dr. V. Raghavan, *The Theatre of the Hindus*, Ch. IX, p. 156.
4. *Śilappadikāram*, Canto XXVIII, V. 67-77, p. 318-319. See also *KSC*, Vol. I, Ch. IX, p. 13.

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challenge is very elaborate and highly dramatic. Kāḷi and Dārika mount war chariots. A long and spirited verbal exchange follows, which accentuates provocation leading to intense wrath. A big protracted fight follows, which lasts for hours during which the two combatants move about in the whole temple compound, for the stage is the entire precincts of the temple. The dance, it may be noted, takes place in the night illuminated with torches which makes the entire scene awe inspiring. The slaying of the demon by the goddess usually takes place in the last quarter of the night when the day is about to break and the ruddy twilight begins to brighten the sky. This scene is very impressive and spectaçular. The furious goddess rips open the abdomen of the vanquished demon, drinks his blood and adorns herself with his entrails.

It can be thus seen that this play, though simple in theme, structure and technique of staging, contains in it germs of a drama. Professor Pisharoty concludes that a critical study of these various religious rites tempts one to associate the origins of dramatic representation with religious music accompanied by spontaneous gestures, and then, music with dancing.[5] Sri K. Bharata Iyer is of the opinion that plays similar to that mentioned above and connected with the Kāḷi or Bhagavatī cult disclose pre-Āryan strains.[6] Bhagavati Pāṭṭu, Tīyāṭṭu, Pāna, Pāṭṭu and Kaṇiyār Kaḷi are some other dances connected with the Kāḷī cult.

Though these local dances have contributed to some extent to the shaping of Kūṭiyāṭṭam, it must be said, however, that the latter traces its origin direct to the Indian Sanskrit Stage. There are many similarities between the Indian Sanskrit Stage and its Kerala counterpart. The hand poses and the various gestures employed for the Āngikābhinaya in both are, for example, based mainly on the Nāṭya Śāstra.

A close scrutiny of the details given in the Kuṭṭiṇīmata of Dāmōdaragupta about the staging of the first act of the drama Ratnāvalī and Kūṭiyāṭṭam as at present staged in Kerala reveals many striking similarities. Some of them are given below.

1. In both the Kerala and the Indian Stages, the Vidūṣaka has got the following common features. He has got a tawny hair. His face is adorned with stripes of colour extending towards his ears. One of his ears bears a flower and another a rolled betel leaf. He wears a red upper garment wound round his waist.[7]

2. The Cākkiyārs use technical terms like "*Kamalaparivarttanam*" etc., to signify various dances and modes of acting.

   The actors on the Indian Stage also appear to have used technical terms like "*Darśitasarōjavarttanasāmyābhinayaḥ*" etc., signifying various dances and kinds of acting.[8]

5. *The Theatre of the Hindus*, Ch. X, p. 170.
6. *Kathakaḷi*, Ch. II, p. 14, London, 1956.
7. *Kuṭṭiṇīmata*, V. 800-946, p. 81-110.
8. *Ibid.*, V. 896, p. 103.

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3. In Kūṭṭyāṭṭam, the cakkiyar very elaborately explains and enacts every verse. Besides suitably expanding the ideas contained in every line of the verse, he explains the verse in three ways. First, he splits it word by word and repeats them one by one. Then he takes the verse line by line and gives their meanings. Lastly, he gives the general sense and significance of the entire verse.	In the Kuṭṭiṇīmata, there is a detailed description of the enactment of the sixteenth verse in the first act of the drama, Ratnāvalī. It is evident from the description that the actor suitably expands the ideas contained in every line of the verse and enacts the same in a very elaborate and appealing manner.[9]
4. The Cākkiyārs very often depart from the text and enact scenes not contemplated by the dramatist.	On the Indian Stage as well, the actors sometimes depart from the text.[10]
5. The local actors employ various hand poses and gestures for the āngikābhinaya.	On the Indian Stage also, the actors use various hand poses and gestures.[11]
6. Generally in the local theatre, it is the Vidūṣaka who gives the Sanskrit translation of every prakrit verse recited by other characters.	On the Indian Stage also, there was some arrangement by which the Sanskrit translation of Prakrit verses uttered by various characters in the course of the performance of the play were rendered simultaneously into Sanskrit for the benefit of the audience.[12]
7. On the local stage, the Vidūṣaka furnishes a vernacular translation of every Sanskrit or Prakrit verse which is recited by other characters in his presence for the benefit of the audience.	On the Indian Stage, Sanskrit, Prakrit and vernacular appear to have been used by the actors.[13]
8. The Cākkiyār generally acts thrice to bring out the meaning of every word or verse or sentence by a sort of ingemination.	On the Indian Stages, the actors repeat the action thrice for conveying the sense of every word or verse or sentence.[14]

9. *Ibid.*, V. 898-901, p. 103-104.
10. *Ibid.*, V. 802, p. 104.
11. *Ibid.*, V. 896, p. 103.
12. *Ibid.*, V. 885, p. 107.
13. *Ibid.*, V. 842, p. 109. The Bombay reading is पठितं निश्वद्यभाषासु and it is followed here. See V. 920, p. 110, 1899.
14. *Ibid.*, V. 839, p. 109.

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9. On the Kerala Stage, importance is given to various kinds of dances and acting is frequently intervened by dances. On the Indian Stage also, there was frequent resort to dancing by actors in the course of enacting a play.[15]

From these similarities, one can conclude that "the Kerala tradition of staging Sanskrit plays follows, on the whole, the procedure adopted in other parts of India in ancient times."[16]

Kūṭiyāṭṭam has a long and chequered history. According to Kerala tradition, King Kulaśēkharavarman, the author of the two dramas Tapatisamvaraṇa and Subhadrādhanañjaya, reformed the Sanskrit stage and introduced many innovations. In this task it is said that he was ably helped by a Brahmin scholar known as Tōlan.[17] The following are the innovations attributed to the king and Tōlan.

1. The Vidūshaka explains the Sanskrit and Prakrit passages recited by other characters in Malayalam. The verses recited by the Vidūshaka by way of explanation are called '*Pratiślokas*'. The Vidūshaka also affords humour by introducing extraneous matter such as the parody of the four Puruṣārthas (four values of life).

2. The insertion of suitable prologue at the beginning of the staging of every act of a drama.

3. The hero and other characters in the play interpret the verses uttered by them with suitable gestures, poses and intonation.

4. At the outset, the hero himself enacts in brief the story of the play upto the act chosen for representation as an introduction.

5. A restriction was effected by which the Sanskrit plays came to be staged only in the temples and exclusively by the members of the Cākkiyār and Nambyār communities.

6. To bring about uniformity and accuracy in the matter of staging Sanskrit plays, Tōlan is believed to have written two manuals the Āttaprakāra and the Kramadīpikā.[18]

This tradition finds some support in the introductory passage of the Vyangya-Vyākhyā commentary (also known as Dhanañjaya Samvaraṇa Dhvani)[19] by a Brahmin scholar of Paramēśvaramangalam who was a contemporary of king Kulaśēkhara. He says that the king sent for him and with great affection and

15. *Ibid.*, V. 927, p. 107.
16. Dr. Kunjunni Raja, *The Sanskrit Ranga Annual*, p. 18-19, 1961.
17. His name would have been Atula. See *Sanskrit Equivalents of Some Malavalam Proper Nouns* edited by Dr. P.K. Narayana Pillay, Trivandrum, p. 18.
18. *Kūttum Kūṭiyattavum*, p. 25-29, 1939.
19. It may be noted that the commentary is better known by that name which is found in the transcript of the work in the Kerala University Manuscripts Library, T. 281 A and T. 281 B.

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respect showed him two dramas composed by the king himself.[20] The king further told him that if the scholar critic approved his dramas, he would explain to the Brahmin in detail the method of acting each role, pointing out the suggested ideas in the text. The commentator says that it was on the basis of explanation given by the king that he wrote the commentary.

ध्वनिलक्षणयुक्ता सा रचिता नाटकद्व्रयी !
ध्वनियुक् काव्यसरणिः शस्तेति प्रोच्यते बुधैः ।।
एतस्माद् ध्वनियुकता सा रचिता नाटकद्व्रयी !
द्रष्टव्या भवता सेयं नाद्यलक्षणवेदिना ।।
तां पश्यन्नवधार्यैषा सदसढेव्रति कथ्यताम् !
साधुश्चेत् प्रेक्षको भूयाद् भवानस्मि नटस्तथा ।।
प्रयोगमार्गं भवते दर्शयिष्यामि तत्वतः !
भूयश्चारोपयिष्यामि रङ्गमेतत् कुशलिवैः ।।[21]

At the beginning of the commentary on Tapatīsamvaraṇa, the author explains as to how King Samvaraṇa accompanied by his vidūṣaka enters the stage where an oil lamp is brightly lit.[22] There is a controversy regarding the identity of Tōlan with the Brahmin scholar who wrote the above two commentaries on the two dramas of his patron King Kulaśēkharavarman. Though tradition attributes all the available Āṭṭaprakāras (manuals containing instructions on the enactment of Sanskrit dramas) to Tōlan, a close study of these works shows that they were produced by different authors during different periods. For example, the

20. कालेऽथेति वर्तमाने कस्मिंश्चिदहि प्रातरुत्थाय चूर्णिकासरिट्व्रारि अनुष्टितपूर्वसन्ध्येन दृष्टपरमेश्वर मङ्गलस्थपरमपुरुषेण प्राप्तात्ममन्दिरालिन्दप्रक्षालित करचरणेन हसन्तिकोद्यत्कृशानुशमितशीतरूग्णेन जपध्यानपरेण कश्चित् ब्रह्मबन्धुः समलक्ष्यत !
स च सत्कृतसत्कारो यथाविधि सुमानितः
संपृष्टकुशलप्रश्नः सादरं स्थापितो भुवि !
पृष्टागमनहेंनुश्च मामवोचदिदं वचः
भवन्तमधुना राजा संदिदृक्षुरिति स्म सः ।।
अथ मयाधुना सारूढखट्व्राश्यासम्पादितस्वादु-
वस्तुसौख्यया नावाचूर्णिकासरिदा वाहयमानया
सत्वरं महोदयाख्यं पुरं गम्यते स्म !
अथ तत्र तथा गच्छन्नपश्यं केरलाधिपम् !
समासीनं विराजन्तं मध्ये नागारिविष्टरम् ।।
सप्रश्रयमहं तत्र सद्र स्यवहितोऽगमम् !
निःस्यन्दमानसुधया वाया सत्कुरूते स्म माम् ।।
T. 281 A, p. 3-4.

21. *Ibid.*
22. *Ibid.*, T. 281 B, p. 125.

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Āttaprakāran for Aśōkavanikānka appears to be later in date then that of Mantānka judging from their language and general treatment.[23]

These innovations, said to have been introduced in the Kerala Stage, were explained by scholars in different ways. Ammaman Tampuran believes that these innovations served to lend a Kerala stamp to the Sanskrit dramatic art which is essentially Āryan in character.[24] Besides, the introduction of Malayalam made it possible even for the laymen who are ignorant of Sanskrit and Prakrit languages to witness Sanskrit dramas and follow them with some interest. This was an effective device to attract the masses who till then were disinterested in it for the simple reason that they could not follow it. Again, the introduction of humourous and comic features such as the Vidūṣaka's speech on the four values of life and his satirical criticisms of the bad manners and customs of the people including the king proved effective in getting rid of moral, social and other depravities. The Cākkiyārs who enacted these arts wielded this reformatory instrument with perfect ease and force and successfully brought out the desired effect.

Vātsyāyana in his Kāmasūtra says :

नात्यन्तं संस्कृतेनैव नात्यन्तं बहुभाषया !
कथागोष्ठीषु कथयन् लोके बहुमतो भवेत् ॥[25]

According to him, "One who does not make exclusive use of Sanskrit or the vernacular to narrate tales, wins respect from an assembly of scholars". Bhōja quotes the above verse in Sarasvatīkaṇṭhāharaṇa.[26] Rājaśēkbhara in his Sattaka Karpūramanjarī, written entirely in Prakrit, refers to the difficulty in using Sanskrit in his works.

परुषाः संस्कृतबन्धाः प्राकृतबन्धोऽपि भवति सुकुमारः !
पुरुषमहिलानां यावदिहान्तरं तावत् तेषु ॥[27]

"Sanskrit is hard indeed, while Prakrit is sweet. They differ widely even as man and women". The views expressed by Vātsyāyana, Bhōja and Rājaśēkhara are helpful to understand the use of Maṇipravālam (mixture of Sanskrit, Malayalam and Tamil) in Kerala theatre.

23. *KSC*, Vol. I, Ch. XIII, p. 274.
24. *Kūttum Kūṭiyāṭṭavum*, p. 18.
25. *Kāmasūtra*, Ch. V, V.50, p. 51-52, 1929.
26. *Sarasvatīkanthābharana*, Ch. II, V. 12, 1934. This verse is found quoted in *Līlātilakam*, an early gramatical treatise on Malayalam, p. 65, 1958.
27. *Karpūramañjarī*, Janāntika-I, V. 8, p. 6, 1955.

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The dramatic treatise Naṭānkuśa registers its strong protest against the use of the vernacular language by the Vidūṣaka in the Sanskrit drama as saying that it is against the rules of dramaturgy laid down by Bharata. He then quotes the relevant passage from the Nāṭya Śāstra which prescribes languages to be used by different characters.

यत्पुनर्मन्त्राङ्के वसन्तकः केरलभाषया भाषते !
तदपि न पर्यालोचनां समर्हति ! नाट्येषु नूनं
प्रतिपात्रं भाषानियमो विद्यते ! तदाहपाघं तु
संस्कृतंनू णामनीचानां कृतात्मनाम् !
स्त्रीणां तु प्राकृतं प्रायश्शौरसेन्यधमेषु च ॥
तदनुसारेणेह कविना वसन्तकस्य प्राकृतविशेषो भाषा योजितः ।
ततस्तेनैव व्यवहर्त्तव्ये तद्रतिक्रमेण भाषान्तरपरिग्रहः कथमिव सङ्गच्छते ![28]

In spite of the scathing criticism made by the author of the Naṭānkuśa, this practice appears to have continued without any break.

Manuals of Kūṭiyāṭṭam

Besides the commentary Vyangya-Vyākhyā on the dramas Tapatīsamvaraṇa and Subhadrādhanañjaya by Kulaśēkhara, there are other treatises also which have a direct bearing on the staging of Sanskrit plays in Kerala. Tolan is traditionally credited with the authorship of two works namely, Āṭṭaprakāra and Kramadīpikā. The Āṭṭaprakāra is concerned with giving instructions to the actors in regard to dances, songs, rāgas, gestures and poses. The Kramadīpikā gives the necessary prologues to be recited at the beginning of every act of a play. It also enumerates the functions of the actors in the stage including the Vidūṣaka. It also gives detailed instructions regarding the Svaras, tāḷas, and the dress to be adopted by the actors to suit the various occasions.[29]

There are several Āṭṭaprakāras on various Sanskrit dramas. Kerala University Manuscripts Library, has published only the Āṭṭaprakāra, Aśōkavanikānka. In the Library, there is also another Āṭṭaprakāra entitled Mantrānka which is not yet published.

1. *Mantrānka*

This is said to be one of the biggest Āṭṭaprakāras available. There are one transcript[30] and two manuscripts[31] of the work in the Trivandrum Manuscripts Library. Sanskrit and Malayalam verses are found in it. According to Ullur S. Parameswara Iyer, there are separate Sanskrit and Malayalam Āṭṭaprakāras for Mantrānka and other acts in Svapnavāsavadatta.[32] It begins with the

28. *Naṭānkuśa*, T-1195, p. 49.
29. *KSC*, Vol. I. Ch. IX, p. 138.
30. T.M. 48.
31. C. 538 and 2071.
32. *KSC*, Vol. I, Ch. XIII, p. 271.

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following verse :

अथ मन्त्राङ्कनाट्यस्य प्रयोगार्थं माया धुना
सर्वतः सारमाद्राय प्रोक्तः सारसमुच्चयः !
तस्य क्रियाक्रमं वक्ष्ये भाषया प्रथमं मितं
न ऋते न प्रयोगो हि नाट्यशास्त्रेषु दृश्यते ॥[33]

The word 'Kriyākrama' is the Sanskrit equivalent of the Malayalam word 'Āṭṭaprakāra. This contains the stage directions for enacting various scenes and the Pratiślōkas to be uttered by the Vidūshaka. It also contains such types of Malayaḷam literature like *pāṭṭu*, *nāṭanpāṭṭu*, maṇipravāḷam verses, love lyrics, satirical verses and prose passages from campūs. It concludes as follows :

समाप्रश्चायं सारसमुच्चयः !
निरन्तरं पठित्वा उन्नतं सारसमुच्चयम् !
यदि रंगे प्रयुञ्यीत मान्यो भुवि भवेद्ध्रुवम् ॥[34]

2. *Aśōkavanikānka*

This deals with the fifth act of the play Āścaryacūḍāmaṇi. There is great difference as mentioned earlier, from the point of view of language and mode of treatment between this Āṭṭaprakāra and that of Mantrānka. Compared to Mantrānka, this contains only much less of love lyrics and other types of Malayalam poetry. It is to be enacted on the stage continuously for thirteen days. It seems to be later in date than Mantrānka.[35]

Besides, these, there are said to be other Āttaprakāras for the plays Tapatīsamvaraṇa, Subhadrādhanañjaya, Āścaryacūḍāmaṇi, Kalyāṇasougandhika, Mattavilāsa Prahasana, Bhagavadājjukīya and some plays of Bhāsa; but they are not available. Other works dealing with Kūṭiyāṭṭam are Hastalakshaṇa-dīpikā, Nampyāruṭē Tamil and Naṭānkuśa.

Hastalakshaṇadīpikā[36] is an anonymous manual on hand poses used by Cākkiyārs which gives detailed instructions on the āngikābhinaya in Kūṭiyāṭṭam. Nampyāruṭē Tamil contains a summary of the scene in involved sentences in Malayalam to be recited by the Nambyār at the beginning of the play. There were several texts of Nambyāruṭē Tamil, but now only a few are available.[37] Dr. Kunjunni Raja says that they were also known by the name 'Mārdankika Tamil' as evident from Līlātilakam.[38]

33. This text is based on the edition of Mantrānka prepared by Kerala University Manuscripts Library.
34. From the introductory and concluding verses in the work, it is possible to surmise that the work was also known by the name Sārasamuccaya.
35. *KSC*, Vol. I, Ch. XIII, p. 275.
36. *KSC*, Vol. III, Ch. XXXIV, p. 103-104.
37. A manuscript of one text of the work is available in the Madras Government Oriental Manuscripts Library (R. 3003).
38. *The Sanskrit Ranga Annual*, p. 25.

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3. *Naṭāṅkuśa*:[39]

This is a Sanskrit work criticizing Kutiyattam for departing from the text of the drama and for adding extraneous matter in its performance. The criticisms raised in this work are worth studying for a correct understanding not only of the various aspects of the stage practice in Kerala but also the deviations and innovations made in the Kerala Stage.

Naṭāṅkuśa is generally ascribed to Uddaṇḍa Śāstrigal[40], though there is no conclusive evidence to prove it. The work appears to be incomplete. It Criticises the method of staging Sanskrit plays by the Cākkiyārs of Kerala. It is alleged that they take much liberty with the text, contravene the rules of dramaturgy and obstruct the dominant sentiment by introducing such other emotions that are not quite relevant. The pride and haughtiness of the Cākkiyārs is condemned in the following lines.

गर्वयन्ते च तेनामी वयमेवात्र पण्डिताः !
नाडस्मत्प्रयोगं जनन्ति मुग्धा एते जना इति !।[41]

Though the attacks are prejudiced and one sided, they help in understanding the condition of the Sanskrit stage in the middle ages. The work mentions the following important Sanskrit dramas : (1) Āścaryacūḍāmaṇi (Acts such as Angulīyānka), (2) Pratijñāyugandharāyaṇa (Mantrānka), (3) Nāgānanda, (4) Tapatīsamvaraṇa, (5) Subhadrādhanañjaya.

Some of the important points connected with the Kerala stage gleaned from the work are given below :

1. The dance called *Kriyā* after the introduction of the main character is not sanctioned by the usual canons of dramaturgy.

ततः प्रविशति हनूमान् अङ्गुलीयकहस्त इति
प्रावेशिकेन किञ्चित् कथां समारभ्य पुनस्तां
विसृज्य मध्ये देवतार्थं क्रिया क्रियते इति कोऽयं नयः ![42]

2. The term *Kriyā* in its technical sense is entirely new[43] and not accepted by Bharata and his followers.

3. In the Angulīyānka, one does not know whether it is Hanumān, the character or the actor who does the *Kriyā*.

39. T=1195, Kerala University Manuscripts Library.
40. *KSC*, Vol. II. p. 48.
41. *Naṭāṅkuśa*, T= 1195, p. 1.
42. *Ibid.*, p. 4.
43. न केवलमयं नृत्तविशेषो नाट्यमध्यगः ।
आमुष्यवाचकशब्दः क्रियेत्येषोऽपि नूतनः।।
44. *Ibid.*, p, 4.

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किञ्च अनेन नृत्तविशेषेण किं नटो देवतां प्रीणयति, उत हनूमान्! [44]

4. There is no need for *Kriyācaviṭṭal* or Kriyā dances in Kūṭiyāṭṭam. The purpose for which it is introduced can well nigh be accomplished by *Pūrvaranga*.

पूर्वरङ्गविधावेव प्रयोगो नान्यतः कव्चित्! [45]

5. In the *Nirvahaṇa* (narration of the past story) of each character, the entire story of a character upto the events to be depicted on the stage is narrated. This is unwarranted since action should strictly follow the text of the drama. For, such addition of extraneous matter will also go against the natural development of the sentiment.

तत्र कवेरभिमतमनुसरणीयम्! न तावत्कविभिर्नाटिकादौ नायकानां चरितमुत्पत्तेरेव प्रभृति विलयपर्यन्तमुपनिबध्यते! ..... प्रबन्धानुसारी खलु प्रयोगः! [46]

6. The practice of mono-acting in which one character assumes the roles of several characters is condemned in satirical words. It would look ridiculous if an actor who has come to the stage in the role of Hanumān, is made to play the role of Sītā.

कपिरूपमुपादाय लाङ्गूलादिविशेषितम्!
सीता भूत्वा विलासादिनटनं साधु साध्विदम्।।
एकोऽनुकार्यो वेषेण तथान्योऽण्याङ्गिकादिना!
इति केनोपदिष्टं वा कक्वा वा लौकिकमागमे।।[47]
आहार्येण कपिश्रेष्ठो रामादिस्त्वाङ्गिकादिना!
हश्येते सममेकत्रेत्येष कुत्र भयो नयः।।[48]

7. The actors sometimes make deviations and innovations in the play. For example, in depicting the scene of Lakṣmaṇa's disfiguring Śūrpaṇakhā, the local actors portray not only the cutting of the nose but also of her breasts. This is neither mentioned in the drama nor in the Vālmīki Rāmāyaṇa.

अपि च यः शूर्पणखावैरूप्यकृतौ तस्या स्तनद्वय-संच्छेदनमण्याहार्येण वितन्यते! तस्य किन्नाम मूलं भवेत्! न तावन्नाटकम्! तत्र खलु-
"न्यस्तमस्त्रं निशाचर्याः कथञ्चित्कर्णनासिके!" इत्येतावदेवोक्तम्! आर्षेऽपि
"इत्युक्तो लक्ष्मणस्तस्याः क्रुद्धो रामस्य पश्यतः! उद्धृत्य खड्गश्चिच्छेद कर्णनासं महाबलः।।"
इत्येवास्ति! तस्मात् स्वयंकृतमेवेदम्[49]!

44. *Ibid.*, p. 4.
45. *Ibid.*, p. 8.
46. *Ibid.*, p. 24.
47. *Ibid.*, p. 28.
48. *Ibid.*, p. 33.
49. *Ibid.*, p. 48-49.

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8. The introduction of Malayāḷam passages in the Mantrānka is against the rules of dramaturgy.[50]

9. The discussion of royal policies by way of explaining the word, '*avalagna*' is far fetched and has no bearing on the context.

षष्ठमङ्गं गृहीत्वा तु यो भुङ्क्तेत्स निराधिपः!
अवलग्न इति ख्यातः सर्वेषां प्रीतिवर्धनः ॥
इत्यस्य पद्यस्य प्रसङ्गे राजनयकथनं .....
..... किमिति प्रसकतम्![51]

10. Elucidating the Malayāḷam verse '*Dāhe¯Taṇṇīr*' etc., the actor describes various kinds of drinks and ridicules physicians. This is far fetched. The author disagrees with such side tracking on the part of the actor.

अत्र हि तादृशवचः श्रवणात्! 'दिष्ट्येदानीं सुहृदागत' इति प्रमोदप्रसङ्गे तदुत्कर्षार्थं 'दाह' इत्यादि भाषापद्य-मापाद्य पानीयवर्णनायामेवंविध.....वैधनिन्दा अत्यन्तं दूरभूतः ।[52]

11. In the comic episodes, the Brahmins are described as having illicit connection with Śūdra women which is against the Dharma Śāstra.

कीर्त्यमानद्विजस्येदं शूद्रस्त्रीषु प्रसञ्चनम् ।
आ हन्त धर्मशास्त्राणां मर्माणि विनिकृन्तति ॥[53]

The above facts shed some light on the peculiarities of Kerala Stage as compared with the Sanskrit Stage in general.

Plays Staged

The Sanskrit dramas that generally used to be enacted of the Kerala State were the following :

1. Subhadrādhanañjaya, 2. Tapatīsamvaraṇa, 3. Nāgānanda, 4. Mahānāṭaka, 5. Bhagavatājjukīya, 6. Mattavilāsa, 7. Kalyāna Sougandhika, 8. Madhyamavyāyōga, 9. Dūtavākya (Śrīkriṣṇa Dūta), 10. Karṇabhāra (Karṇa Kavaca), 11. Dūtaghaṭōtkaca, 12. Ūrubhanga, 13. Pañcarātra, 14. Avimāraka, 15. Āścaryacūḍāmaṇi, 16. Abhishēka Nāṭaka, 17. Pratimā Nāṭaka, 18. Pratijnāyougandharāyaṇa, 19. Svapnavāsavadatta, 20. Bālacarita, 21. Cārudatta, 22. Śrīkriṣṇacarita, 23. Unmādavāsavadatta, 24. Śākuntala.[54]

50. *Ibid.*, p. 76.
51. *Ibid.*, p. 55.
52. *Ibid.*, p. 58-59.
53. *Ibid.*, p. 54.
54. K.R. Pisharoty, *JBBRAS*, Vol. I, p. 246-251, 1925.

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Only a single act from them was enacted at a time and each act was known by a separate name. The different acts of the first four dramas have no special names. The next eight dramas are all one act plays. The names of the two acts of Pañcarātra are available namely, Vēṭṭānka and Bhīshmadūtānka. The titles of the five acts of Avimaraka are: 1. Ānēṭṭānka, 2. Dūtānka, 3. Abhisāryānka, 4. Parvānka, 5. Madamēṭṭānka. The six acts of Āścarya-cūḍāmaṇi are known as: 1. Parṇaśālānka, 2. Śūrpaṇakhānka, 3. Māyāsītānka, 4. Jaṭāyuvadhānka, 5. Aśōkavanikānka, 6. Angulīyānka. The three acts of Abhishēka Nāṭaka are known as: 1. Bālivadhānka, 2. Tōraṇavadhānka, 3. Māyāsītānka. The seven acts of Pratimā Nāṭaka are entitled: 1. Viccinnābhishēkānka, 2. Vilāpānka, 3. Pratimānka, 4. Aṭavyānka. 5. Rāvaṇānka, 6. Bharatānka, 7. Abhishēkānka. In the Pratijñāyougandharāyaṇa, the name of only one act is known namely, Mantranka. According to Professor K.R. Pisharoty, the most popular of the twenty four dramas mentioned above are the first four, the sixth, seventh, eighth, nineth, fifteenth, seventeenth and eighteenth.[55] Tradition has it that Śākuntala was put on the boards only once.[56] The Bālacarita is usually selected for the debut or '*Araṅgettam*' of the Cākkiyār boys. Mattavilāsa is staged in certain temples as a religious offering.

Kerala Theatre

Kūṭiyāṭṭam is conducted only in the precincts of temples and hence it is regarded as a religious art. The place where it is staged is called Kūttampalam. Almost all the big temples in Kerala (Trichur, Iriñjālakuḍa, Perumanom, Haripāḍ etc.) have this theatre in their precincts. Where there is no Kūttampalam, the staging may take place in the large hall of the temple like the Valiyampalam (hall on either side of the sanctum sanctorum). There is a tradition that every new play should be staged in the theatre of the Taḷiparampu temple. Only after this, the play is allowed to be staged in other temples.

Sage Bharata in his Nāṭya Śāstra speaks of three types of theatres, 1. Vikṛṣṭha (rectangular), 2. Caturaśra (Square), 3. Tṛsara (Triangular). Each of these consists of three kinds according to size: 1. Jyeṣṭha (biggest), 2. Madhyama (middle sized), 3. Kanīyas (small). In Kerala, the usual type of the theatre belongs to the category Vikṛṣṭha and it is Madhyama size. Mr. Nagam Aiyya gives a description of a Kūttampalam as fellows: "It is 52 feet long by 38 feet broad. The centre of this, is a raised dias 14 feet square supported by massive pillars and the wood panelling above is worked with elaborate designs representing scenes in the Rāmāyaṇa and Mahābhārata and other Purāṇas."[57]

55. *Ibid.*
56. The story goes that once while a Cākkiyār enacting the famous verse "कृष्णसारे ददच्चक्षु . . . "in Śākuntala lost his eyesight while trying to direct his eyes on king Dushyanta riding in a chariot and the fleeing deer simultaneously. *KSSC*, Vol. II, Ch. IV, p. 276.
57. Nagam Aiyya, *Travancore Census Report*—1921, quoted in the *History of Kerala* by K.P. Padmanabha Menon, Vol. III, p. 365, 1933.

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On one side there is the green room, just in front of it is the stage and the rest of the place for the audience—this is the general arrangement in the theatres. There are two doors through which one can enter the green room from the stage.

The stage and its setting

At the back of the stage are kept, in an enclosed space, two big drums called *Mizhāvu* (big pots about three feet high made of copper, with mouths tightly covered with leather). The Nambyār plays on the drum, seated on a raised seat.

The decoration of the stage is done with the tender leaves of coconut palm, bunches of tender coconuts, plantain trees with fruits, red cloth etc. A *para* (a vessel used for measuring paddy) filled with rice is placed on the stage. A huge bronze lamp with three lighted wicks, two facing the actor and one facing the audience, is placed on the stage. These three wicks represent symbolically the three gods Brahma, Viṣṇu and Śiva. There will be a stool for the use of the actor. Before the important character enters the stages for the first time, a curtain will be held by two persons.

Musical Instruments

The following five items form the instrumental orchestra for Kūṭiyāṭṭam. 1. *Mizhāvu* drum played by the Nambyārs, 2. Cymbal played by the Naṅgyār sitting on a cloth spread to the right of the first *Mizhāvu*. She also contributes vocal music, 3. A small but delicate and sensitive drum called Iḍakka, played with a small stick by an artist standing near the second Mizhāvu, 4. *Komou* (trumphet), and 5. *Kuzhal* (Pipe). These five instruments are technically known as Pañcavādya. The blowing of the conch shell (*Śankha*) is also done at times. These instruments are simultaneously played only when the hero enters the stage.

The Actors

The art of Kūṭiyāṭṭam is an exclusive heredictory profession of the Cākkiyārs and the Nambyars, handed down through generations. They belong to the '*Antarāḷajāti*' or intermediary class, which is below the caste of Brāhmaṇas and Kshatriyas and above that of Nāyars. The name Cākkiyār is derived from the word '*Cakkiyam*' used in Śilappadikāram and inscriptions. The word '*Cakkiyam*' is explained as follows : '*Cakka*' means the stage and one who dances on the stage is called Cākkiyār. It is also possible to derive the word 'Cākkiyār' from the word '*Sakkiyar*' which means one converted back to Hinduism from the Buddhistic religion.[58] It is said that the Cākkiyārs belonged to the Sūta class who were pratilōmas or the issue of the females belonging to a higher caste by the male members of a lower caste. Tradition in Kerala has it that a particular Sūta family came with the Perumāḷs as their court actors. When the family was about

58. *Kūttum Kūṭiyāṭṭavum*, p. 12.

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to become entinct, it was allowed to adopt the illegitimate children of Brāhmaṇa women. If the male children are invested with the sacred thread before their expulsion from their caste, they become Cākkiyārs; if not, they become Nambyārs. The female children can join any of these two castes.[59]

The Cākkiyārs are eloquent speakers. Their sense of humour, histrionic talents and resourcefulness are wellknown. According to tradition, there were 18 Cākkiyār families in Kerala. There were several scholars among them. Dāmōdara of Maṅgānam who lived in the 14th century A.D., wrote a Sanskrit Mahākāvya called Śivavilāsa and a Malayalam Campū called Uṇṇiyāṭicaritam. Ravi Cākkiyār of Kuṭṭañcēri family who was a friend to Mēlpattūr Nārāyaṇa Bhaṭṭatiri wrote a poem called Cāṇakyakathāsāra. Mēlpattūr is said to have composed many Prabandhas for the Cākkiyārs. In the Niranunāsikā Prabandha, Nārāyaṇa Bhaṭṭa says that it was composed at the request of Ravinaṭēśvara.[60] It is also believed that Nīlakaṇṭha, the author of Kalyāṇasougandhika was Cākkiyār.

Kūttu and Kūṭiyāṭṭam

Kūttu appears to be one of the earliest arts practised by Cākkiyārs modelled upon the old Sūta's narrations, amplified with explanations and illustrations. It is of three types : 1. Prabandham Kūttu, 2. Naṅgyār Kūttu, 3. Kūṭiyāṭṭam.

1. Prabandham Kūttu

This is the name by which the art of narrating the story by Cākkiyār is known. His expositions are highly dramatic and characterised by a profound sense of wit and humour. The stories are drawn from the Purāṇas and are based on Prabandhas composed by wellknown Sanskrit poets like Mēlpattūr Nārāyaṇa Bhaṭṭatiri. In this, the Cākkiyār employs the Vācikābhinaya with great effect. Gestures are used mainly to supplement what has been said. There is little dancing except for a few conventional steps and movements. Again, there is no music except for the occasional beatiug of the Mizāhvu.

2. Naṅgyār Kūttu

This is mono acting by a Naṅgyār representing through gestures alone the story of Kriṣṇa and is part of the Nirvahaṇa of the ceti (female friend of the heroine) in the Pravēśaka scene prefixed to the second act of Subhadradhanañjaya.

3. Kūṭiyāṭṭam

It is the most significant phase of the Cākkiyār's dance. The term signifies joint or combined acting ; a number of actors both male and female (Cākkiyār and Naṅgyār) take part in this.

59. K. R. Pisharoty, *QJMS*, Vol. XII, p. 283-294.
60. रविनटेश्वरादेशात् *Niranunāsikā Prabandha*, quoted in *The Sanskrit Ranga Annual* by Dr. K. Kunjunni Raja, p. 52.

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Preliminaries

The lamp is lighted with oil and wicks, two wicks facing the actor and the third facing the audience. Aṣṭamangalya comprising eight auspicious articles is also placed nearby. The Mizhāvu is tuned and the Nambyār plays on it accompanied by the cymbal. The Nangyar sings which are called technically '*Akkitta*'[61] invoking the deities Gaṇapati, Sarasvatī and Śiva.[62] The next item is '*Nambyāruṭē Tamil*' which is a summary of the story to be enacted and it is recited by the Nambyār.

The next item is '*Araṅgu Taḷi*' or cleaning the stage by sprinkling water. This is done by the Nambyār who leaves the stage after beating the drum. He brings sacred water from the green room in a vessel and standing in front of the drum and facing the audience, sprinkles the holy water and recites the Mangalaślōkas which introduce the story. These are different from Nandī verses and are special verses composed by the Cākkiyārs in ancient times. These are called '*Ālāma*' or '*Ālāmaślokas*'.[63] In Aśōkavanikānka the ālāma ślōka is in praise of Sītā who is described as hating the love sick Rāvaṇa and contemplating on Rāma.[64] It is followed by the '*Dhurva verses*' sung by the Naṅgyār about the entrance of the character. They indicate the story of the earlier life of the character and are similar to the Dhruva at the begining of the Sanskrit dramas. They are called '*Akkitta*' and they must be sung in the Kaiśikī Rāga.

A curtain is held by two persons standing in front of the stage. The main characters comes and stands behind the curtain. The Pañchavādya is played and the actor slowly makes his entry while the curtain is gradually lowered and ultimately removed. Then he recites a portion of his speech. This is followed by '*Kriya Caviṭṭal*' which consists of various dances.

The item '*Kriyā Caviṭṭal*' is preceeded by *carī* or movement which is of two kinds, one serious and the other ludicrous. The Naṅgyār sings invocatory verses during this Kriyā and they are called '*Akkitta*'. In the Naṭānkuśa, this item is described in detail.[65] These are the items for the first day of the Kūṭiyāṭṭam.

Nirvahaṇa

From the second day begins the '*Nirvahaṇa*' of the hero. It is the description of the life of the hero prior to the incidents to be actually staged. If a later act is selected, the Nirvahaṇa has to include all the incidents described in the earlier acts. There are two ways of narrating the story : 1. Anukrama in which incident are traced backwards one by one and 2. Samkṣēpa in which the story is told from the beginning. This will continue for a few days.

Next follows the introduction of the Vidūṣaka. After saying a few words

61. The word *akkitta* can be derived from Agnidatta; but how it came to be used to denote a type of song is not known.
62. See for details *The Sanskrit Ranga Annual*, p. 11.
63. The word can probably be derived from alapa=alava=alama.
64. *Aśokavanikānka*, p. 114.
65. *Naṭānkuśa*, T-1195, p. 9-10.

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about the act selected for staging, he enters on discussion of the four Puruṣārthas (values of life). According to the conception of the Vidūshaka they are as follows : 1. *Vinodam* (enjoyment), 2. *Vañcanaum* (deception), 3. *Aśanam* (feasting), 4. *Rājasèva* carrying royal favour). The exposition and acting of these values will take four days.

The Vidūshaka spins a story which is more or less as follows :—The people of the village of *Anadhītamangalam* (village of illiteracy) assemble under the leadership of the village priest. The qualification of the priest for the leadership is that neither he nor his father nor his grand father had ever studied any portion of the Vēdas. The audience consists of Ambalavāsis and Nāyars. The Brāhmaṇas are also included in the congregation. The acting is carried out by one single actor. He described at length the conflict of opinion existing among the various sections in regard to these values and in the end, mention their final decision. The Cākkiyār while impersonating individuals in the motely crowd indulges in ridiculing their customs and manners.

The first day is devoted to the introduction of the discussion on the four *puruṣārthas*, which consists of a wordy duel two *ūrālas* hailing from Mēkkanta and Kīzkanta respectively. On the second day takes place the discussion on the first and second values which are combined together. The explanation of these items bristles with wit and humour. The people of Anandhītamangalam set about devising means as to how best they can satisfy their sexual passion. The names of so many ladies are suggested one after another, but each one of them is given up for the reason that she has some failing. During this process of condemnation, the Cākkiyār displays all the failings that men and women are liable to. The second value of life is also taken up that day. In this, the Cākkiyār imitates the roles of a fool and a thief. The occasion is utilised for much moralising of a very valuable nature.

The third day is set apart for the third value of life namely '*Aśanam*'. A feast is described and the Cākkiyār plays the role of a glutton. On the fourth day, the last of the four values of life is interpreted. On the occasion the ruling chief and his magnates are indirectly hauled over the coals. The people of Anadhītamangalam mention kings for service under them; but every one of them is dropped for the reason that he is not a fit king. After this long process of condemnation, the Cākkiyār comes to the conclusion that there is only one king in the entire world who is worthy of being served and that is none other than the hero of the drama proposed to be staged. Thus the play proper is introduced.

The next three days are taken up with the staging of the particular act of the play. The Cākkiyār employs four kinds of acting : 1. Āngikābhinaya : representation of ideas through various gestures. It is not only the word meaning that is represented through gestures but also the ideas in detail. 2. Āhāryābhinaya : the make up and costume suited to the characters. The face of the Cākkiyār is painted black and white and sometimes '*Cuṭṭi*' (decoration with rice flour) is also applied. The ingredients used in the make up are sandal paste, holy ash, collyrium, turmeric powder etc. There are different kinds of make up like '*Pachha*', '*Pazhukka*', '*Kari*', '*Kaṭṭi*'

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etc. and each is used for a particular type of character. 3. Vācikābhinaya : the correct and proper utterance of the text by the actors. The Cākkiyār has a unique way of reciting the Sanskrit and Prakrit verses slowly and syllable by syllable. There are certain ragas particularly selected to suit the context and sentiment. 4. Sāttvikābhinaya : representation of the external manifestation of internal feelings calculated to rouse the proper mood in the audience.

The Kūṭiyāṭṭam comes to a close with the final invocation call 'Muṭiyakkitta' or concluding '*akkita*'.

The Vidūṣaka

The Vidūṣaka on the Kerala Stage possesses many of the features of his counter-part in the general Sanskrit stage. He is the most conspicuous character in the Kerala theatre holding the audience spellbound for any length of time. Of the three types of Vidūṣakas, he belongs to the second category. He is "the critic, the wise Vidūṣaka".[66] His wit and wisdom art almost unmatched. He moves on the stage mocking at every thing that he comes across with cutting jokes that no harlequin can emulate; in the words of Shakespeare "In his brain, he hath strange places crammed with observation. He uses his folly like a stalking horse and under the presentation of that, he shoots his wit".[67]

The Kerala Stage, as it was seen, ample scope has been provided to him for the exhibition of his talents in criticism. While describing at length the four values of life, he mercilessly subjects to criticism and censure the bad customs and manners of society. Even the kings and the privileged classes are not spared. This sharp criticism and social satire by the Vidūṣaka in the Kerala theatre have been exerting tremendous influence on society in keeping moral status at a high level. Another important and unique function not found in the list of conventional functions is also performed by the Vidūṣaka in the Kerala theatre. He recites for the benefit of the masses a vernacular translation of most of the important Sanskrit and Prakrit verses recited by other characters.[68] Mr. K.R. Pisharoty sees in this "the Buddhist influence in utilising the spoken language as a medium of religion and religious experiences.[69] Whatever might have been the principal reason for this innovation, it forms an important phase in the history of Sanskrit theatre. For, this represents the most important attempt ever made in the Indian Stage to make the Sanskrit drama more popular and reach the common man. For effecting this, the innovators of the Kerala State chose the Vidūṣaka who is the most popular character. Thus the Vidūṣaka in Kūṭiyāṭṭam became the main link between the stage and the spectators.

Kūṭipāṭṭam and its influence on Sanskrit dramas produced in Kerala

Excepting the three dramas Āścaryacūḍāmaṇi, Tapatīsamvaraṇa and Subhadrā-

66. Dr. G.K. Bhatt, *The Vidūṣaka*, Ch. XIV, p. 171-172.
67. *Ibid.*, p. 171-172.
68. For details see *Tola Mahākavi*, by N.V. Krishna Warrior, 1953.
69. *JAU*, Vol. III, No. 2, p. 79.

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dhanañjaya, there appears to be no Sanskrit drama of Kerala origin which used to be staged by the Cākkiyārs. It may be possible to suppose that the Kerala Sanskrit Theatre declined by about the 13th century A.D. and it failed to put on the boards new Sanskrit dramas written after the 12th century A.D.

Kūṭiyāṭṭam and the Kerala Stage

Kūṭiyāṭṭam, marks an important milestone in the development of the Kerala Stage. Being one of the most highly developed and ancient arts, it has laid its deep impress on various other parts such as Kūttu, Tuḷḷal, Pāṭhaka, Kathakaḷī etc., Kathakaḷī for example has borrowed from Kūṭiyāṭṭam "many stage practices including its very distinguished type of abhinaya".[70]

70. *Kathakaḷī*, Ch. V, p. 19.

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III

ĀŚCARYACŪḌĀMAṆI

Naṭānkuśa pays the following compliments to Śaktibhadra, the author of Āścaryacūḍāmaṇi[1].

"Our author too is great indeed. The Cūḍāmaṇi (The drama Āścaryacūḍāmaṇi) which was written by him is a crest jewel among good (works). By whomsoever will that great poet Śaktibhadra be not honoured?" This is a tribute paid by the author of Naṭānkuśa while criticising the introduction of *kriyā* after the commencement of a play. Only very little is known about Śaktibhadra. Ullur S. Parameswara Iyer says that Śaktibhadra was a Nampūtiri by birth and that he was born in the family of Cennīrkkarasvarūpa in Cheṅgannūr grāma in Tiruvalla Taluk.[2]

There is a tradition in Kerala making Śaktibhadra a contemperory of Śankara. Accordingly Śankara in the course of his wanderings was passing through Cheṅgannūr when he happened to meet Śaktibhadra who had just finished the composition of Āścaryacūḍāmaṇi. He read it out to the Ācārya for eliciting his opinion. Śankara who was practising a vow of silence, remained silent without making any remark. Dejected by this and believing that the work was too inferior to win his appreciation, Śaktibhadra consigned the play to fire. Later, Śankara again came to Cheṅgannūr and on meeting Śaktibhadra enquired about the drama. When he was told that the work had been burnt Śankara recited the entire play from his prodigious memory and the play was restored.[3] There is no evidence other than this story in support of the contemporaneity of Śaktibhadra and Śankara.

In the Āścaryacūḍāmani, the two Sūtras ascribed to Cāṇakya are found.[4] Prof. P.V. Kane assigns the date of composition of Cāṇakya's aphorisms to a period later than that of Kauṭilya's Arthaśāstra.[5] It is probable that the work is later than 5th century A.D.

1. *Naṭānkuśa*, p. 5. "अस्माकं प्रबन्धकृदपि महानेव! यत्कृतं नाटकं चूडामणि श्चूडामणिस्सताम् स कस्यैव न मान्योऽयं शक्ति भद्रों महाकविः!"
2. *KSC*, Vol. I, Ch. IX, p. 112
3. *Ibid.*, p. 110. See also *KSSC*, Vol. I, Ch. V, p. 258-59.
4. *AC*, Act I, p. 19 and 26
   1. न समाधिः स्त्रीषु लोकज्ञः ।
   2. नास्त्यनन्तरायः कालक्षेपः ।
5. *History of the Dharam Sastra*, Vol. I, p. 104.

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Further, a study of the drama shows that Śaktibhadra was familiar with the Vēṇīsaṁhāra of Bhaṭṭa Nārāyaṇa and in several occasions, we find the unmistakable influence. The date of Bhaṭṭa Nārāyaṇa has been generally assigned by scholars to the seventh or eighth century A.D.[6] So we can take seventh or eighth century as the anterior limit to the date of Śaktibhadra.

In the prologue to the drama, the stage director informs the actress that he is going to enact a play named Āścaryacūḍāmaṇi belonging to the south. The actress remarks to the effect that it is a wonder if a drama is produced in the south.[7] From this, it follows that its author was a native of the south. Prof. Winternitz infers that "the whole passage clearly presupposes that Śaktibhahdra wrote his dramas before the time of Kulaśēkharavarman, the author of Tapatīsaṁvaraṇa and Subhadrādhanañjayam, who is credited with the reformation of the Kerala stage and the adoption of the Sanskrit drama to the reformed stage"[8]. Prof. K. Rama Pisharoty also places Kulaśēkhara, the royal dramatist posterior to Śaktibhadra.[9]

The date of Kulaśēkhara has been a bone of contention among scholars. Prof. Wintermitz believes that Kulaśēkhara might have ruled between A.D. 935 and 955.[10] T. Ganapathi Sastry places him "between the latter part of the 10th century and the early part of the 12th century".[11] In the Vvañgya Vyakhyā whose author is known to have been a contemperory of Kulaśēkhara there are references to the Dhvani doctrine,[12] the Daśarūpaka[13] and Bhōja.[14] Dr. N.P. Unni identifies Bhōja referred to in the Vyañgya Vyākhyā with the famous Bhōja, the Paramāra ruler of Mālava and the author of Sarasvatīkaṇṭhābharaṇa who is known to have flourished between A.D. 1005 and 1054.[15] Further, the earliest known writer to quote Kulaśēkharavarman is Sarvānanda who lived about A.D. 1159. On the basis of these evidences Dr. Unni places Kulaśēkharavarman, between the later part of the 11th century and the early part of the 12th century *i.e.* between A.D. 1050 and 1159.[16] If this is accepted as the date of Kulaśēkhara, then the posterior limit to

6. Keith places him in the middle of the seventh century. *The Sanskrit Drama*, p. 112. Dr. Kunhan Raja however places him sometime in the fifth century. *A Survey of Sanskrit literature*, Ch. VII, p. 183.
7. *AC.*, Act-I, p. 8. आर्य अत्याहितं खलवेतत्, आकाशं प्रसूते पुष्पं, सिकताः तैलमुत्पादयन्ति, यदि दक्षिणस्या दिशः आगतं नाटकनिबन्धनम् ।
8. Śaktibhadra's place in the history of Sanskrit literature, *Kuppuswamy Sastry Commemoration Volume*, Madras, 1937, p. 4.
9. Kulaśekharas of Kerala, *IHQ*, Vol. VII. p. 319-330.
10. *Op. cit.* p. 4-5.
11. Introduction to *Tapatīsamvarana*, p. 5.
12. T. 281, p. 4. ध्वनियुक् काव्यसरणिः शस्तेति प्रोच्यते बुधैः!
13. *Ibid.*, p. 125. नाटकनायकलक्षणं सर्वं दशरूपके द्रष्टथम् ।
14. *Ibid.*, p. 303. वाशब्दः समुच्चयविकल्पनिर्णयेष्विति !
15. N.P. Unni, Sanskrit Dramas of Kulasekhara—A Study, College Book House, Trivandrum. 1967, p. 40.
16. *Ibid.*

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the date of Śaktibhadra can be fixed to 11-12 centuries.

Thus we can broadly fix the date of Śaktibhadra between 7-8 centuries and 11-12 centuries A.D. The earliest work to quote Āścaryacūḍāmaṇi is Vidagdhajanavallabha, an unpublished anthology compiled by one Vallabhadēva belonging to Kashmir.[17] Dr. V. Raghavan assigns the work to the later part of the 12th century A.D. or early thirteenth century.[18] T.K. Krishna Menon says that the name Śaktibhadra is the pseudonym of the poet and not his original name.[19] Some scholar believe that Śankara is his real name while Śaktibhadra is the name he adopted later on when he embraced samnyāsa.[20] The author of Vivrti interprets the name as suggestive of the poetic genius of the author.[21] Vatakkumkur Rajarajavarma Raja dismisses it as an ingenious interpretation of the name.[22]

Other works : In the prologue to Āścaryacūḍāmaṇi, Śaktibhadra is described as the author of other works like Unmādavāsavadatta.[23] No work bearing the above name has been discovered so far and this has prompted scholars to make various conjectures. According to Prof. Kuppuswamy Sastrigal, it can be identified with Pratijñāyaugandharāyaṇa or Vīṇāvāsavadatta.[24] There are strong arguments against its identification with Pratijñāyaugandharāyaṇa. It is argued that while in Āścaryacūḍāmaṇi, the name of the author is mentioned, no mention is made in Pratijñāyaugandharāyaṇa and that the title is different from what is stated in Āścaryacūḍāmaṇi. In this connection it is also interesting to note that no manuscript of the play Pratijñāyaugandharāyaṇa gives any other alternate name to the work.[25]

The suggestion regarding the identification with Vīṇāvāsavadatta is also equally doubtful, since Viṇāvāsavadatta is only a title given by Prof. Sastrigal to a manuscript found in the Madras Oriental Manuscripts Library.[26] In the said incomplete manuscript, no detail regarding the name of the author is given.

There is one manuscript and one transcript of the work in the Kerala University manuscripts Library[27], containing eight acts. There is great difference in style and language between it and Āścaryacūḍāmaṇi. So it cannot be a work of Śakti-

17. There are two manuscripts Nos. 1604 and 1605 in the Kerala University Manuscripts Library, Trivandrum. Another manuscript No. 1947 is available in the Trivandrum Palace Library.
18. Vidagdhajanavallabha, *Journal of the Kerala University Manuscripts Library, Silver Jubilee Special*, Vol. XII, p. 154, 1963. See also *KSC.*, Vol. I, Ch. IX, p. 112.
19. Āścaryacūḍāmaṇi, A Review, *ABORI.*, Vol. VIII, p. 431-32, 1927.
20. *KSC.*, Vol. I, Ch. IX, p. 112.
21. *AC.*, Act I, p. 10. शक्त्या कवित्वनिदानभूतेन संस्कारेण भद्र इत्यर्थानुगतमेव नाम ! ”
22. *KSSC.*, Vol. I, Ch. V, p. 259.
23. *AC.*, p. 10. उन्मादवासवदत्ताप्रभृतीनां कर्तुःकवेः शक्तिभद्रस्येदं प्रज्ञाविलसितम् !
24. *Ibid.*, Introduction, p. 20.
25. See N.P. Unni, New Problems in Bhasa Plays, College Book House, Trivandrum, 1978, pp. 200-219 for a Survey of Pratijna manuscripts.
26. R. No. 2784. The drama has been published in the Journal of the Kuppuswamy Shastry Research Institute, Madras.
27. L 803 B and T 1179.

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bhadra. Dr. C. Kunhan Raja attributes it to Bhāsa[28] while M.R. Kavi ascribes it to Śūdraka[29]. Sri A.R. Sarasvati agres with the above view.[30]

Commentaries on Āścaryacūḍāmaṇi

Vivṛti: This the name of the commentary on Āścaryacūḍāmaṇi that has been published in both the Lahore and Madras editions of the drama. The commentator cites in his commentary passages from works like Bhagavadgīta, Śākuntala, Uttara-rāmacarita, Daśarūpaka etc. While commenting on certain passages in the drama, he refers to the views of some scholars on those passages and shows how he differs from them. From these citations, scholars it is surmised that there might have been other commentaries on the play. But no other commentary has been unearthed till now.

In the colophon to the commentary, it is known that its author was a resident of Bhāradvājagrāma, a follower of Kumārila's school of philosophy and a brāhmaṇa by caste. His name however is not mentioned.[31] Śankara, the auther of Kṛsṇavijaya is identified by some with the commentator of Āścaryacūdāmaṇi and the author of Samgraha-rāmāyaṇa[32].

2. *Āścaryacūdāmaṇī Tīkā* : There is a palm leaf manuscript and a transcript of the work in the Kerala University Manuscripts Library[33]. The commentary is complete. It gives the echāyā (Sanskrit) of the Prakrt passages in the play. Besides, it gives meanings in Malayalam for a few Sanskrit words. No information regarding its author is available.

PLOT

The play opens with the entry of the *sūtradhāra* who recites the *nāndīslōka* in praise of Lord Vishṇu. Through a dialogue between the *sūtradhāra* and the actress, the spectators are given some information about the author of the drama and his works.

The first act commences with the entry of Lakṣmaṇa who is driving away wild animals by the twangs of his bow for clearing the site to construct a hermitage in Pañcavaṭī for his brother Rāma and his wife[34]. Having put up the hermitage, he

28. A New Drama of Bhāsa, *Proceedings and Transactions of the sixth All India Oriental Conference, Patna*, p. 592, 1930.
29. Two more dramas of Bhāsa, *Proceedings and Transactions of the third All India Oriental Conference*, p. 84.
30. *QJMS.*, Vol. XII, p. 278.
31. *Commentory to AC.*, p. 236. भारद्वाजग्रामवासी कुमारिलमतानुगः ।
विप्रः कश्चिच्छक्तिभद्रकृतं व्याकृत नाटकम् ॥
32. A. Govinda Warrior Glimpses of the History of Art in Kerala, *QJMS.*, Vol. IX, p. 223.
33. 378 A and T. 738 A.
34. *AC.*, Act I, V. 5, p. 13. ज्याघोषेण निराकरोमि भयदान् पर्यन्तभाजो मृगान् पर्णैस्सज्जा समापयामि शयनं बध्नामि पुष्पच्छदैः ॥
वेत्राणामुपपादयामि वलयैरायामिनां विष्टरं सिञ्चामि क्षितिमाद्रपङ्कजरजोविद्धैरपां रेणुभिः ।

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hastens to meet his brother on the bank of the Gōdāvarī, and informs him of the completion of his assignment. As he trudges his way in the forest, a beautiful damsel meets him and requests him to help her, as she has lost her way in that desolate forest. She is none other than Śūrpaṇankhā, the proud sister of Rāvaṇa. Lakṣmaṇa is puzzled, for the forest of Pañcavaṭī is normally not a place of resort to human beings. However pretending not to have heeded her, Lakṣmaṇa continues his journey. But the demoness follows him on his heels. Lakṣmaṇa tells her that he has no time to spare for her as he has to meet his brother urgently. The demoness then conveys to him Rāma's massage that he should attend on him along with Śūrpaṇakhā.[35]

Lakṣmaṇa tries to dissuade her saying that the life of a hermit is hard and exacting and therefore unenviable, since it requires stern discipline and control of the senses which after all are not conductive to love.[36]

But his arguments do not convince the demoness. So he requests the demoness to wait upon him near his hermitage till his return from his brother. The demoness agrees and Lakṣmaṇa goes to meet Rāma. He meets him and informs him of the completion of the hermitage. Soon Rāma starts for the new hermitage along with his wife, Sītā and Lakṣmaṇa. On seeing the beauty of Pañcavaṭī forest Rāma observes that his mother Kaikeyī has in fact done him good by sending him to the forest since he can lead a happy and holy life being completely free from the innumerable worries of kingship.

Lakṣmaṇa who hates Kaikēyi for the wrongs done to his brother is thoroughly upset by the remark. He observes that it is not possible for his brother, the embodiment of goodness, to discriminate between good and evil.[37] He accuses Kaikēyi, Bharata and Daśaratha of responsibility for his brother's exile. Rāma then discloses to him certain facts hitherto unknown which have a direct bearing on his banishment. His soder words serve to calm the frayed spirits of Lakṣmaṇa. Soon they reach the hermitage and they all take reat in it for some time.

Act II

In the second act, Śūrpaṇakhā is seen waiting for Lakṣmaṇa. She soon gets disappointed on finding that he has not come as promised. Hence she ventures to make one more trial with Rāma whom she had met earlier. She meets him now once again and conveys to him the failure of her mission. Rāma humourously asks her to make a fresh bid for the favour of Lakṣmaṇa, but the demoness scoffs

35. *Ibid.*, p. 23. आर्य मया सह आत्मनः परिचरणं आर्यरामः आज्ञापयति ।

36. *Ibid.*, Vol. 9, p. 24.
वासो वल्कलमास्पदंविटपिनो वन्यं शरीरस्थितिः शाय्या दर्भलता प्रसाधनमपां वर्षी जटानां भरः !
बाले किं बहुना वने वनमृगन्यायस्य न त्व पदं सारङ्गाक्षि तपोभृतः क्क तपसां शत्रुःक्क सङ्कल्पजः ।।

37. *Ibid.*, p. 35.
सत्ममाह लोकः "न सन्त्यगुणा गुणवतां" इति ।

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at the suggestion and holds out a threat that she would put an end to her life in case he too rejects her.[38]

Rāma again tries to convince her of his inability to accede to her requests. He asks her to approach Lakṣmaṇa once more. The demoness, reluctantly goes, meanwhile taking a resolution in her heart to force them to accept her by assuming her demoniac form, in case she is again rebuffed.[39]

She meets Lakṣmaṇa and repeats her requests once again. Lakṣmaṇa, as before turns down her entreaties. She gets angry and turns a dreadful demoness. Lakṣmaṇa draws his sword, but before taking any action against her, he desires to consult his brother. The demoness also follows him. Rāma and Sītā are surprised to see the apparition of the demoness suddenly before them. She plans to abduct Sītā and present her to Rāvaṇa thinking that by removing Sītā from the presence of Rāma and Lakṣmaṇa, they would perforce accept her as their companion for life. She therefore frantically runs towards Sītā. Rāma then announces his intention to curb her. But Lakṣmaṇa volunteers. But before he could tackle her, he is carried away to the sky by the demoness. Lakṣmaṇa, does not get perplexed and he putting up a stiff fight comes down to the ground after cutting off her nose and ears. The terrific sound of the fall of the demoness with Lakṣmaṇa on the ground, brings Rāma and his wife to the spot. Rāma is glad to find that his brother has escaped unscathed and congratulates him. The demoness, bathed in blood, warns Rāma to expect quick retribution at the hands of his brothers Khara and Dūsaṇa[40].

The demoness soon disappears. Rāma, meanwhile, takes a solemn vow that he would rid the earth of all the demons including Rāvaṇa. As evening sets in, Rāma and Lakṣmaṇa perform their religious oblations and the second act comes to an end with their departure.

Act III

The third act begins with an interlude beginning with Śūrpaṇakha's instigation of her brother Khara and concluding with the hatching of the plot by Rāvaṇa for the abduction or Sītā in collusion with his sister and Marīca. The third act opens with Rāma appearing worried over the evil omens he saw around him. He is full of apprehension as to what would happen. Meanwhile, Mārīca comes to the hermitage to play the role of the deer. Lakśmaṇa has gone to meet the sages to convey

38. *Ibid.*, Act II, p. 53.
यद्येवं न शक्नोमि अन्यतो गन्तुम् ! अत्रैव वसन्ती जीवितं परित्यक्ष्यामि !

39. *Ibid.*, p. 56.
आर्यपादेषु परवशाहं किं न करिष्यामि ! भवतु यदि स जनः इदानीमपि प्रत्यादेशपरूषों मामन्तरेण भवेत् पश्चादहं सहजामेवात्मनः प्रकृतिं प्रतिपत्स्ये !

40. *Ibid.*, p. 69.
स्मरतं स्मरतं मनुष्यौ युवयोरविनयं, तस्य फलमद्य प्रभृति द्रक्ष्यथः !

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to them the message of Rāma that he had cleared the forest of Janasthāna of all demons. The sages feel immensely glad on hearing the message and being impressed by the valour of Rāma they present Lakṣmaṇa a wonderful ring, a miraculous crest jewel and an impenetrable armour meant respectively for Rāma, Sītā and himself. Lakṣmaṇa brings them and hands them over to his brother after explaining their miraculous power. He tells them that the ring and the crest jewel are capable of disclosing the magic of the demons when their bodies come into contact with those who wear them.[41]

The armour is to shield the wearer from the arms of his enemies. Rāma, Sītā and Lakṣmaṇa put on respectively the three ornaments and this dramatically synchronises with the entry of Mārīca in the form of a golden deer. The magical deer is able to lure Rāma and Sītā. Sītā requests Rāma to capture the animal alive for her to play with. Rāma goes to capture the deer leaving Sītā under the protection of his brother. The deer draws Rāma away from the hermitage. Meanwhile Rāvaṇa and Śūrpaṇakā come to the hermitage in a chariot and wait for a suitable opportunity to carry off Sītā.

Rāma finds that it is not easy to capture the deer alive and tired of the chase he shoots the animal, with an arrow. The deer is mortally hit by the sharp missile and before it expires, it imitates the voice of Rāma and cries out repeatedly "*Hai Lakshmaṇa Kim vilambase, Kim na śṛṇoshi*". Sita being anxious asks Lakṣmaṇa to go immediately to the help of Rāma. But Lakṣmaṇa declines. He tells her that the voice is of some mischievous demon and assures her that no harm would befall Rāma. But his words prove to be of no avail in allaying Sītā's fears. She gets excited scolds him harshly attributing to him bad motives. Lakṣmaṇa is mortified to hear her uncharitable words and he desperately goes leaving Sītā. Meanwhile, Sītā also prepares to go in search of her lord.

Now Rāvaṇa and his charioteer who are waitting outside the hermitage, appear before Sītā disguised as Rāma and Lakṣmaṇa. Sītā in her inocence simply believes them. They hoodwink her by telling a false story that the great sages in the forest have divined that Bharata's kingdom is being attacked by enemies. They inform her that the same sages have not only conveyed the said news to Lakṣmaṇa, but also have presented him a divine chariot to fly to the aid of Bharata. Sītā unsuspectingly boards the chariot and in a trice the chariot shoots up into the sky.

Meanwhile, Śūrpaṇakhā assumes the form of Śītā to cheat Rāma. She meets him when the latter is coming back hurriedly to the hermitage after killing Mārīca. Rāma takes her to be the real Sītā and the two walk along together. At the time, they see in the sky a chariot carrying Rāma, Sītā and Laksmaṇa. This creates serious misgivings in Rāma. But, later on, he comes to the conclusion that the Sītā in the chariot is not the real one just as the Rāma seated in it is not himself.

41. *Ibid.*, V. 8, p. 87.
वहामि मायापिशुनं रिपूणां शरीरयोगे सति धार्यमाणम् !
आश्चर्यं भूतं मणिमंशुमालागूढं सरत्नं च कराङ्गुलींयम् ।।

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He reminds himself that the real Sītā would never sit alongside any stranger as against what he saw.[42] He therefore surmises that what he saw was after all a trick played by the demons to mislead him. At the same time, the real Sītā in the chariot is heavily disturbed to see another Rāma and another Sītā down below. The false Rāma dispels her doubts saying that the demons assuming his form are moving about to deceive the sages. Sītā believes his words and dismisses her apprehensions on the same lines as those of Rāma himself. Meanwhile the false Sītā informs Rāma that Lakṣmaṇa also has gone in search of him as he was anxious about his safety. Rāma on hearing these words beings to doubt the bonafides of the Sītā who is accompanying him.

Now, Mārīca before he dies, assumes the form of Rāma. Lakṣmaṇa while searching for his brother chances to see the body of the false Rāma lying lifeless on the ground to his great horror. Believing that his brother has been killed, he decides to take immediate revenge on the assassin of his brother and on the way, he meets Rāma accompanied by a Sītā. He takes him to be some demon who has assumed his brother's guise and challenges him to a duel.

Here the wonderful ring plays an important role. Rāma in vain tries to convince him of his identity. Lakṣmaṇa refuses to believe his words. Therefore, Rāma as a last resort, shows him the wonderful ring. This quietens Lakṣmaṇa who feels assured that the person appearing before him is really his own brother. He feels ashamed for his haughtiness and seeks pardon. Rāma embraces him warmly and the three walk together towards the hermitage. They then see the mortal remains of Mārīca in the form of Rāma. Rāma kicks it off with his foot and lo! by the power of the ring, it assumes its original form.

The pseudo Sītā who is by the side of Rāma is unable to restrain her sorrow over the death of Mārīca and she sheds tears. Rāma is taken by surprise. He askes her the reason for her sorrow and with his hands wipes the tears from her eyes. By the power of the ring, the false Sītā is transformed into Śūrpaṇakhā. Rāma is dumbfounded at seeing Śūrpaṇakhā in place of Sītā and he painfully comes to realise the mischief played on him by the demons. Lakṣmaṇa fumes with rage and he draws his sword ready to strike at the demoness. But Śūrpaṇakhā falls down at the feet of Rāma and seeks his protection. Rāma stops his brother form punishing the demoness.

While granting her protection, he asks her to give a true account of the events. Śūrpaṇakhā informs him as to how Rāvaṇa has abducted Sītā. Rāma and Lakṣmaṇa are stricken with grief on hearing the news. But instead of breaking down they steel their nerves for a show down. They ask Śūrpaṇakhā to convey their messages to her brother Rāvaṇa. Śūrpaṇakhā accedes to their request. Rāma informs her that misfortune has befallen not on Sītā but on Rāvaṇa's own wives. He tells her that by his ignominous actions the widowhood of his brother's wives

42. *Ibid.*, p. 118
सत्यं सीता परपुरुषगोचरे न तिष्टति ! ध्रुवमियं वञ्चनासीता मायारामपार्श्वे ! यथा सोऽह न भवामि तथा सीतापि न भवति !

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has become certain.[43] Lakṣmaṇa requests Rāvaṇa to grant him the favour of meeting him in the battlefield. After receiving their messages, Śūrpaṇakhā disappears.

Act IV

The fourth act begins with Rāvaṇa's chariot going toward Lankā. Sītā is in a pensive mood, since she saw another Rāma and Sītā. Rāvaṇa tries to distract her mind. In the guise of arranging her dishevelled hair, he stretches his hand. No sooner does he touch her, than Rāvaṇa is restored to his real form. Sītā is astounded by the sudden change and she is flabbergasted to find the fiendish form of Rāvaṇa with ten heads and twenty hands. Rāvaṇa is however ignorant of the change in him and he assures the agitated Sītā that he is none other than Rāma. But his charioteer brings home the hard truth. Sītā shocked by the treachery of the demons, seeks help from the pseudo Lakṣmaṇa. But there again, she is mistaken. The false Lakṣmaṇa on finding that his master has assumed his original form, duly assumes his too. Sītā cries looking round and seeks help from her Lord and Lakṣmaṇa.

Her lamentations are heared by Jaṭāya, the grand old king of birds and a great friend of king Daśaratha. On hearing the cries of a woman, the bird shoots up and facing Rāvaṇa, threatens him with dire consequences, if he does not release Sītā. A stiff fight ensues but the noble bird being no match for Rāvaṇa falls, fatally wounded by his sword Candrahāsa.

Act V

The fifth act opens with an interlude in which Rāvaṇa's wife Maṇḍōdarī is seen confiding to her lady in waiting about an evil dream she had in the previous night. She tells her that in her dream, she saw a great blue ocean with its waves lashing and countless sea monsters moving about. In a moment, she saw those monsters drinking all the waters in the sea. She also dreamt that she was embraced by a strange woman, whose locks of hair were coated with dirt and dust and who had an ugly face, with teeth wide apart. Her eyes were blood red in colour. She had no ears and she looked as dark as a charred skull. She saw then Sītā, immaculately dressed in while silk with her breasts smeared with sandal paste and with her hair adorned with a garland of jasmine flowers, ascending the Puspaka chariot led by her lord. The lady in waiting assures her that bad dreams do not always forebode evil for the doctors attribute several causes to evil dreams. She consoles her that there is nothing for them to be afraid of. As they are conversing with each other,

43. *Ibid.*, V. 40, p. 125.
नयनविषये मायासीतां विदर्श्य विलोभनं मम धृतवता मिथ्या रूपं विधाय च लक्ष्मणम् !
त्वरितगतिना सद्यः सीता त्वया न तु वञ्चिता नियतविधवाचारा दाराश्चिरं तव वञ्चिता : ।।

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a proclamation is heard heralding the arrival of Rāvaṇa in the Aśōkavanikā to court Sītā. The queen with a view to over hearing her lord's conversation with Sītā, accompanied by her maid, hides herself behind the bushes.

Rāvaṇa in a love-lorn condition arrives in the Aśōkavanikā accompanied by his servant Varṣavara. He curses the moon for burning hot and for intensifying his sufferings. Meanwhile, the minister who happens to come there repeatedly urges his master not to bestow his love on Sītā, the wife of Rāma, and requests him to return her to her lord unconditionally. He tells him that Rāma is no ordinary human being and is Lord Viṣṇu himself born in the solar race. He remainds Rāvaṇa of his reputation and position, both of which have been set at naught by his abduction of Sītā. Finding that his master is adamanent in persuing his own wrong path ignoring his loyal advice, he abandons his efforts, leaves him to his own fate. The minister is sent by Rāvaṇa to gather information regarding the movement of Rāma's forces through spies and he soon leaves.

Rāvaṇa then approaches Sītā and solicits her love. Sītā repudiates his request and warns him that he would be punished by her lord. When Rāvaṇa falls at her feet seeking her grace, she twits him by saying that he could well seek protection from her lord Rāma. Burning with anger, he rises up and accuses her of infidelity. He then threatens her by drawing his sword, which brings him only scorn and detest from Sītā. Maṇḍōdarī who is hiding herself amidst the bushes nearby on seeing her lord with sword emerges form her hideout and makes her appearance before Rāvaṇa to prevent him from killing Sītā. Rāvaṇa on seeing his wife unexpectedly before him gets dumbfounded. As he stands shamefaced before her, she advises him not to make Sītā a prey to his sword. Rāvaṇa soon puts his sword back with sheath.

Meanwhile the bards proclaim the hour of Rāvaṇa's bath, and accompanied by Varṣvara he goes to wash. Maṇḍōdarī also departs accompanied by her maid. Sītā is thus left alone in the Aśōkavanikā. She is disgusted and fearing death at the hands of Rāvaṇa. she decides to commit suicide. Finding that all the demonesses set to watch her are asleep, she hastens to the pond in order to purify her person, her feet having been defiled by the head of Rāvaṇa. Only after that can she put an end to her life.

Act VI

The sixth act commences with the entry of Hanumān, carrying in his hand the token ring given by Rāma to be handed over to Sītā. After crossing the ocean and landing on the shores of Lankā, he searches for the Aśōkavanikā where Sītā stays according to Sampāti, the brother of Jaṭāyu. At last, he locates the Aśōkavanikā. Though he has come to the Śiṁśipa tree whereunder she had been reported to be he does not find Sītā to his disappointment. Overwhelmed with sorrow, he faints; but he soon comes to himself. While he is feeling depressed with the prospect of the failure of his mission he hears a feminine voice taunting the moon and the stars

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for failing to suggest a suitable remedy for her miserable plight. Hanumān who is seated in a tree feels extremely happy in having spotted Sītā and he waits for a suitable opportunity to meet her. Meanwhile, Sītā in the course of her lamentations, appeals to the star Arundhati to rescue her from her distressing condition, failing which, she would put an end to life. Hanumān immediately cries out in a slow ringing voice that he would prevent her from commiting suicide. These words of succour bring great relief and joy to Sītā. But still she has her own misgivings as to whether it is a trick played by some demon. Hanumān announces to her that he is the messenger of Rāma. Sītā on hearing those reassuring words, feels very much relieved of her sense of frustration and she invites him to come down from the tree and talk to her. Accordingly he comes down taking the shape of a small monkey and he furnishes her a detailed account of her lord's sorrowful state, caused by her separation. To Sītā's searching questions, he gives satisfactory answers which win her confidence and appreciation. He then presents to Sītā the wonderful signet ring, which Rāma had entrusted to him to be given her. Sītā with her eyes filled with tears of joy, clasps the ring and weeps for sometime. She then desires to know the message. Hanumān conveys Rāma's message to Sītā, in which he assures her that, he who had won her hand by wielding the mighty bow of the great Śiva, would soon relieve her from the bondage of Rāvaṇa by destroying the enemy in the battlefield.[44]

Before Hanumān takes leave of her, Sītā gives him the crest jewel to be given to Rāma as a token. Once again, after assuring that her lord Rāma would untie her single braid of hair and remove her sufferings, Hanumān leaves for the mainland to reach Kiskindhā to report to Rāma on the success of his mission.

Act VII

The last act begins with an interlude in which a Vidyādhara couple is seen on their way to Svarga to meet Indra. They survey the battle that takes place between Rāma and Rāvaṇa. They see the death of Rāvaṇa and the triumph of Rāma, after witnessing which, they go to heaven. The interludes concludes with Jāmbavān beating the drum and proclaiming to the entire word the victory of Rāma over Rāvaṇa.

The battle over, Rāma asks Vibhīṣaṇa to go to Lankā and take charge of his kingdom after performing obsequies to his brother Rāvaṇa and other dead kinsmen. To assist him, he sends Sugrīva also with him. But in a moment, Sugrīva returns and informs Rāma of Vibhīṣaṇa's vow that he would not enter the city of Lankā unless Sītā is taken back by Rāma.

44. *Ibid.*, p. 203.
सदसि नमयता धनुर्मया त्वं गुरुजघने गुरुमन्दिरादवाप्ता !
दशवदनिरोधनादपि त्वां युधि विनमय्य शरासनं हरामि ।।

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Rāma therefore asks Sugrīva to bring back Sītā from the Aśōkavanikā. Rāma has his own doubts in his mind as to whether Sītā whom he had redeemed after great suffering and trouble had not gone down in the estimation of the world in regard to her chastity as she had stayed in Lankā in Rāvaṇa's custody. As he is sadly brooding over it, Lakṣmaṇa appears before him. When Rāma loudly thinks as to whether his wife has not become an object of calumny by reason of her residence in Rāvaṇa's house. Lakṣmaṇa tells him that Sītā must undergo an ordeal to testify her chastity before being accepted by his brother.[45] Rāma is perturbed by conflicting thoughts regarding the blemish cast on Sītā's moral status in the eyes of the world. He bears great love towards her and he has formed his own estimate of her character. To Lakṣmaṇa's suggestion, he does not choose to express an opinion but enquires of him about Hanumān. Lakṣmaṇa informs him that Hanumān is engaged in rescuing the monkeys caugh under the rocks and the mountains thrown against them by the demons, in the course of the battle.

Sītā is brought before Rāma and due to the boon granted to her by Anasūyā, she looks as beautiful and charming as she was in Ayōdhyā. On finding her look as charming and decorated as he had seen before her abduction by Rāvaṇa, his suspicions are strengthened. He gets angry and taunts her by accusing her of infidelity and disloyalty.[46] Hanumān is then brought by Lakṣmaṇa. Rāma asks both Laksmaṇa and Hanumān to express their opinions about Sītā after looking at her. Hanumān says that Sītā to his eyes looked different from what he saw in the Aśōkavanikā. Both Hanumān and Lakṣmaṇa suggest that she must undergo a test to prove her chastity. Sītā on hearing that, offers to undergo the fire ordeal to which Rāma agrees. Sītā is led to the ordeal by Lakṣmaṇa who has arranged for it at the bidding of his brother.

While Rāma is lost in the whirlpool of conflicting thoughts of love for his wife and his obligation to his subjects, Lakṣmaṇa suddenly comes to meet him. Deeply excited, he informod Rāma of the thrilling events that took place in the course of Sītā's fire ordeal. Sītā who entered the fire came out of it perfectly hale and hearty led by god Agni himself.[47] Rāma immediately goes with his brother to see the miracle and as they are proceeding they see heaven and earth illumined by a sudden glare of light, which soon turns out to be the god Indra, the twelve Rudras, Paramēśvara, the manes, the Aśvins and the ancestors of Rāma including king

45. *Ibid.*, V. 12, p. 212
सुखाभिलाषी स्त्रीभावो दुर्विनीश्च राक्षसा : !
दूरे वयमतो देव्या : परीक्ष्या भावशुद्धता ॥

46. *Ibid.*, V. 15, p. 216.
हरिचन्दनप्रणयिनों पयोधरौ कुसुमाचितं सुरभि केशबन्धनम् !
अरुणप्रभातिशयचोमम्बरं विरहव्रताय वहते पतिव्रता ॥

47. *Ibid.*, p. 222.
स्तिमितनयनमारात्पश्यतां नस्समन्नताघ्रतिकरमिव रुपं विद्युतामादधान : !
अवनिभुवमननिन्द्यां ते पुरोधाय देवीममरवदनमाविर्देवता बह्निरासीत् ॥

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Daśaratha and Sage Nārada, descending to the earth in their chariots. Rāma accompanied by Lakṣmaṇa goes out to meet them and pay his respects. Sage Nārada introduces to him all the gods and the fore-fathers including Daśaratha, all of whom bless him. Sage Nārada confides to him the secret behind Sītā's unblemished charm namely the boon of Anasūyā. This sets at rest once for all Rāma's doubts about his wife's chastity. As instructed by the sage, Sītā is brought before him and the reunion of Rāma with her takes place in the solemn presence of the gods. Sage Nārada then desires Rāma to go back to Ayōdhyā and resume his royal office as his period of exile for fourteen years has come to an end. Vibhīsaṇa offers his puṣpaka chariot to Rāma who at first declines the offer. He asks Vibhīṣaṇa to send the chariot to its legitimate owner Vaiśravaṇa. But Sage Nārada advises him to accept the offer and tells him that the impurities sticking to the chariot as a result of its being used by Rāvaṇa will be got rid of if he uses it for his journey to Ayōdhyā. Rāma accepts the sage's advice.

Soon the gods take leave of Rāma after blessing him and the scene closes with the Puspaka chariot waiting for Rāma and others. There is an epilogue which is recited by the actor enacting the role of Rāma.[48]

"May the sacrificial offerings made to the chanting of mantras to Indra, the king of the gods, contribute to rich showers of rain! May the god of love withdraw his arrows that would otherwise work mischief! May king discharge their duties remaining true to their time honoured traditions! May our intellect shaking off its innate lethargy attain clarity and sobriety".[49]

SOURCE

The poet has taken the plot from the Vālmīki Rāmāyaṇa. The construction of the hermitage at Pañcavaṭī mentioned in the first act of the drama is referred to in the Āraṇya Kāṇḍa of the epic. After leaving Citrakūṭa, Rāma goes in search of a new place accompanied by Sītā and Lakṣmaṇa. On the way, he meets several sages. He also calls on sage Atri and his wife Anasūyā, who is so impressed by Sītā's unflinching devotion to her lord that she presents her a miraculous cloth, a magical cloth and a wonderful cosmetic[50]. She tells her that if she constantly wears them, she would ever appear beautiful in the eyes of her lord. The presentation of these gifts is mentioned in the second act of the play. Rāma soon after meets sage Agastya and after paying respects to him requests the sage to select a suitable place for constructing his hermitage. The

48. *Ibid.*, V. 36, p. 236.
मन्त्रैरावर्ज्यमानं हविरमरपतेस्तु कल्याणवृष्टयै धन्वी सङ्कल्पजन्मा सरभसमपथे सायान्संहरेत!
राजानो राजधर्मप्रणिहितमनसो मौलिभारं वहन्तां प्रज्ञा यातु प्रसादं प्रतिदिनमवधूयान्तराबद्धमौनम् ॥

49. *The Wonderful Crest Jewel* by C. Saukararama Sastry, Balamanorama Press, Madras, p. 134.

50. *Vālmīki Rāmāyaṇa*, published by R. Narayanaswami Iyer, Ayodhyā-Kāṇḍa Sarga 118, V. 18, Madras, 1958.
इदं दिव्य वरं मालयं वस्त्रमाभरणानि च! अङ्गरागं व वैदेहि महार्हं चानुलेपनम् ॥

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sage suggests Pañcavaṭī.[51] Rāma goes there and lives happily with Sītā and Lakṣmaṇa.

The heated discussion between Rāma and Lakṣmaṇa in the first act has its parallels in the epic. The first instance is when Rāma takes leave of his mother Kausalyā before going to the forest on exile. Lakṣmaṇa who accompanies him is no longer able to restrain himself on seeing the great grief of Kausalyā and he gets angry and shouts that he would undo the wrong done to his brother. Rāma goes and consoles him by his sane words. The second instance is when Rāma with his brother and wife is residing at Citrakūṭa. One day, hearing a great noise resembling that of the march of an army, Rāma asks his brother to find out its cause. Lakṣmaṇa climbs a tree and perceives an army headed by Bharata and Śatrughna marching towards the hermitage. He then hurriedly comes down and informs his brother that Bharata is coming fast with his army to attack them and put an end to their lives. He asks him to get himself ready with arms to face the enemy. Rāma who intimately knows Bharata, flatly dismisses his wild guesses. Finding that Lakṣmaṇa continues to entertain his mistaken notion about Bharata's visit, Rāma makes a sharp remark that if the lure for kingship is responsible for his unbridled outbursts, he (Rāma) would satisfy him by asking Bharata to hand over the kingship of Ayōdhyā to him.[52] This caustic remark has the desired effect of silencing Lakṣmaṇa.

The Śūrpaṇakhā episode figuring in the first and second acts of the drama is more or less the same as seen in the epic. The demoness while roaming about in the Daṇḍaka forest, happened to see Rāma and Lakṣmaṇa. Attracted by their lovely forms, she falls in love with them. She first approaches Rāma and seeks to gain information about him and his family. Rāma discloses his identity and in turn asks details about her. Śūrpaṇakhā reveals herself as the sister of Rāvaṇa and she informs him that she has come to seek his hand. Rāma expresses his inability to oblige her since he is already wedded and suggests her to approach Lakṣmaṇa. Accordingly, she meets him and seeks his hand. But Lakṣmaṇa asks whether she would agree to be a slave by marrying one who is already a slave.[53] He prompts her to approach his elder brother once again. She again meets Rāma and informs him of the failure of her mission and tells him that she has no other choice than to have him as her husband. But Rāma remains adamant in spite of her plea. She therefore gets angry and threatens to devour Sītā and carry off Rāma forcefully. As she tries to grab Sītā, Rāma asks Lakṣmaṇa to punish the demoness by disfiguring her

51. *Ibid.*, Araṅya Kāṅḍa, Sagra 13, V. 13, p. 319.
इतोदिव्रयोजने तात बहुमूलफलोदक : ! देशो बहुमृग : श्रीमान् पञ्चवट्यभिविश्रुत : ।।

52. *Ibid.*, Ayodhyā Kāṇḍa, Sarga 97, Vs. 17-18, p. 266.
यदि राज्यस्य हेतोस्त्वमिमां वाचं प्रभाषसे ! वक्ष्यामि भरतं दृष्ट्वा राज्यमस्मै प्रदीयताम् ।।
उच्यमानोऽपि भरतो मया लक्ष्मण तत्वत : ! राज्यमस्मै प्रयच्छेति वाढमित्येव वक्ष्यति ।।

53. *Ibid.*, *Aranya Kāṇḍa*, Sarga 18, V. 9, p. 327.
कथं दासस्य मे दासी भार्या भवितुमिच्छसि ! सोऽहमार्येण परवान् भ्राता कमलवर्णिनि ।।

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body.[54] Lakṣmaṇa immediately steps in armed with sword and cuts off her nose and ears. The demoness in fear and despair flees for her life.

The story of the abduction of Sītā described in the third and fourth acts of the drama is not the same as in the Rāmāyaṇa. Śūrpaṇkhā goes and contacts her brother Khara. After reporting to him the indignity suffered by her at the hands of of Rāma and his brother, she requests him to retaliate. Khara, therefore, sends an army of fourteen thousand demons along with Śūrpaṇkhā to punish Rāma. But the entire army is destroyed in the battle that followed.

Śūrpaṇkhā again goes and informs her brother about the tragic end of his army. Khara is infuriated and placing himself at the head of an army marches towards Pañcavaṭī. He meets Rāma and a bloody battle ensues. Khara and his army are completely wiped out. Śūrpaṇakhā therefore goes to her brother Rāvaṇa and relates to him the entire episode, She also dwells at length on the unparalleled beauty of Sītā in order to rouse his sexual appetite[55] Rāvaṇa had already heard of Sītā through his spy Akampana. He has earlier consulted Mārīca who had dissuaded him from entertaining such desires in his heart. The description of Sītā given by Śūrpaṇakhā serves to rekindle his dormant desire for her and he decides to have her at all costs. He consults his ministers and then goes to Mārīca to seek his aid. Mārīca reluctantly agrees after warning Rāvaṇa of the disastrous consequences.

Rāvaṇa and Mārīca then go in a chariot to Pañcavaṭī. On reaching the place, Mārīca assumes the form of a magical deer and tries to draw the attention of Rāma and Sītā. Sītā on seeing the rapturous beauty of the deer wants to capture it alive for her to play with.[56] Rāma agrees and he goes to the forest leaving Sītā under the protection of Lakṣmaṇa. Unable to capture the antelope alive, he shoots an arrow at it. Fatally wounded, the deer before it expires imitates the voice of Rāmat and cries out "Hā Sītā", "Hā Lakṣmaṇa". Sītā hears the voice and believing it to be her lord's, forces Lakṣmaṇa to rush to his aid. Lakṣmaṇa refuses saying that the voice they have heard is only a faked one. Sītā gets angry and scolds him in bitter language.[57] Lakṣmaṇa stunned by her words, leaves her presence, praying the gods to protect her. Rāvaṇa waiting for an opportunity to abduct Sītā is glad to find her alone in the hermitage. He appears before her as a hermit and seeks alms. Sītā takes him to be a real anchorite and invites him to the hermitage. The false hermit agrees and accordingly enters the heremitage and takes his seat. Sītā then

54. *Ibid.*, Sarga 18, V. 20, p. 327.
इमां विरुपामसतीमतिमत्तां महोदरीम् ! राक्षसी पुरुषव्याघ्र विरुपयितुमर्हसि ।।

55. *Ibid.*, Sarga 31, V. 30, p. 346.
नैव देवी न गन्धर्वी नाप्सरा नापि दानवी ! तुलया सीमन्तिनी तस्या मानुषीषु कुतो भवेत् ।।

56. *Ibid.*, Sarga 43, V. 9, p. 362.
आर्यपुत्राभिरामोऽसौ मृगो हरति मे मन : ! आनयैनं महाबाहो क्रीडार्थनो भविष्यति ।।

57. *Ibid.*, Sarga 45, V. 24, p. 366.
सुदुष्टस्त्वं वने राममेकमेकोऽनुगच्छसि !
मम हेतो : प्रतिच्छन्न : प्रयुक्तो भरतेन वा ।।

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makes enquiries about him. The pseudo sage discloses to her consternation that he is Rāvaṇa who has come to seek her hand. Sītā admonishes him for coveting the wife of another person. But her protests prove ineffective. The false hermit assumes his real demoniac form and carries her off in his chariot.

The wailings of Sītā are heard by Jaṭāyu, a great friend of king Daśaratha. At once he is on his wings and facing Rāvaṇa asks him either to release Sītā or to fight with him. Rāvaṇa chooses to fight and in the first round of the battle, Jaṭāyu wins. Rāvaṇa loses his chariot, horses and charioteer. As Jāṭayu is exhausted, Rāvaṇa tries to escape with Sītā. But Jaṭāyu is in hot pursuit and in the fight that follows, the former falls seriously wounded by the latter's sword Candrahāsa. Rāvaṇa thus rid off his enemy, goes straight Lankā with Sītā. He first puts her in his harem and later on in the Aśokavanikā. Meanwhile, he sends some of his warriors to Janasthāna to cause harm to Rāma.

Rāma after killing the deer returns to the hermitage and on the way he meets Lakṣmaṇa to his great surprise. He enquires of him the reason for his coming, leaving Sītā alone in the hermitage. Lakṣmaṇa narrates to him the entire story. Rāma reprimands him for paying heed to the foolish words of Sītā without taking into consideration his own words. With great apprehension regarding Sītā's safety Rāma hurries to the hermitage. To their bitter disappointment, Sītā is missing. In vain, they search for her. At last they meet Jaṭāyu, who mortally wounded by Rāvaṇa's sword is almost dying. Before he expires, he tells Rāma that Rāvaṇa has abducted Sītā. Rāma and Lakṣmaṇa bury the bird with due honours and move southward in search of Sītā. They meet on the way Sugrīva and Rāma enters into an alliance with him promising that he would kill Bāli provided Sugrīva would render aid for redeeming Sītā.

Rāma kills Bāli and makes Sugrīva, the ruler of Kiskindhā. As promised, Sugrīva sends his monkey warriors in search of Sītā. Hanumān is sent southward. Rāma has great confidence in him that he would succeed in his mission. When Hanumān takes leave of Rāma, the latter presents him his signet ring with his name engraved on it as a token to be given to Sītā when he meets her.[58] Hanumān goes with other monkey warriors and reaches the shores of the Southern sea. Their next task was to cross the ocean. But nobody in the monkey army dares to do it. They are equally afraid to return lest Sugrīva punish them for not having found out Sītā. Thus prevented from going back or fore the monkey warriors decided to lie down on the sea shore and strave themselves to death. To wile away their time, they recount the story of Rāma and his valour. Saṁpāti , the brother of Jaṭāyu who resides in a cave nearby happens to hear this. He comes out and meets the monkey warriors. He learns from them of the heroic death of his brother Jaṭāyu.

58. *Ibid.*, Kiskindhā Kāṇḍa, Sarga 44, V. 12, p. 502.
दद्यौ तस्मै ततः प्रीतः स्वनामाङ्कोपशोभितम् !
अङ्गुलीयमभिज्ञानं राजपुत्र्याः परंतपः ।।

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Saṁpāti who had lost his wings miraculously gets them back on hearing the adventures of Rāma. To help his brother's friends, he flies scanning the topographic features of Lankā, returns to the monkeys and gives them valuable clues as to where Sītā is kept under guard in Lankā. The monkeys heartened by the information given by Saṁpāti debate among themselves as to who should cross the sea. At last the choice falls on Hanumān.

Hanumān crosses the ocean and reaches Lankā. Defeating Lankālaksmī, he enters the city under cover of darkness. There, he makes an unsuccessful search for Sītā and in desparation he thinks of committing suicide. Soon he gets over his despondency and makes a vigorous search. He first finds out the Aśōkavanikā and later on the Śimiśipā tree from where, he sees Rāvaṇa making overtures of love to Sītā. He witnesses Sītā turning them down and Rāvaṇa losing temper. The demon king is giving an ultimatum to Sītā to take a decision to accept him within two months. He further notices the demonesses teasing Sītā after the exit of Rāvaṇa. He also sees another demoness by name Trijaṭā coming and silencing her companions and narrating to Sītā, a dream that she had last night.

The dream of Maṇḍōdarī described in the fifth act of the drama is different from the dream of Trijaṭā described in the epic. Trijiṭā tells Sītā that she saw her in the dream clad in white silk garments riding in a beautiful ivory palanquin which was drawn by one thousand swans accompanied by Rāma and Lakṣmaṇa. She also saw her dressed in white silk and seated on the top of a mountain which was surrounded on all sides by the sea. Subsequently, she saw Rāma and Lakṣmaṇa riding tusker and meeting Sītā. She also saw her being embraced by Rāma and mounting the elephant led by her lord. She further saw Rāma riding the Puṣpaka chariot and going north.[59]

In the dream, she saw Rāvaṇa falling headlong from the puṣpaka chariot. She further saw him with his head closely shaved and dressed in black robes riding a donkey and going towards the south. She also saw him getting afraid of the donkey and falling unconscious to the ground. Further, she saw him appearing confused, naked, speaking incoherently and drinking oil. She also saw Rāvaṇa, his sons and Kumbhakarṇa, with their heads closely shaved, riding on different animals like boar, camel etc. and going south. She saw Vibhīṣaṇa dressed well riding a four tusker followed by four counsellors with drums sounding all the way.[60]

The demoness further tells her that in the dream, the entire city of Lankā was seen disappearing in the sea. She also saw Lankā burnt to ashes by a monkey messenger sent by Rāma. She further saw the women in Lankā drinking oil and

59. *Ibid.*, Sundarakāṇḍa, Sarga 27, Vs. 19-20, p. 586.
आरुह्य पुष्पकं दिव्यं विमानं सूर्यसंनिभम् ॥
उत्तरां दिशमालोक्य जगाम पुरुषोत्तमः !

60. *Ibid.*, Sarga 27, V. 34. p. 587.
आरुह्य शैलसंकाशं मेघस्तनितनिः स्वनम् !
चतुर्दन्तं गजं दिव्यमास्ते तत्र विभीषणः ॥

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dancing wildly in the streets. In the end she saw Kumbhakarṇa entering a cesspool of cow dung. Trijaṭā, warns the demonesses not to provoke Sītā, for the dream unmistakably foretold the triumph of Rama. Sītā feels rejoiced at the prospect of success of her lord as forecast in the dream.

Soon the demonesses go to sleep. Only Sītā remains awake. She is in dejected with the thoughts of committing suicide. As she is making a self introspection Hanumān recites the story of Rāma and thus makes known his presence to her. Sītā is filled with wonder on hearing it and she listens to it with great interest. Hanumān comes down and appears before her in the form of a small monkey. He first dispels her doubts about his bonafides. After giving her an account of Rāma's adventures since her abduction, he presents her the ring[61] Sītā is overjoyed and feels though she is united with her lord. Sītā then gives him in return her crest jewel to be given to her lord. Besides, she also discloses the Kākāsura episode which is known only to herself and her lord. Hanumān after giving her assurances that Rāma would redeem her soon from the clutches of Rāvaṇa, takes leave of her. He then destroyed Lankā and meets Rāvaṇa. After setting fire to Rāvaṇa's capital and once again meeting Sītā, he returns to Kishkindhā. He meets Rāma and conveys to him the happy news of his meeting Sītā. He presents him with the crest jewel. Rāma is benumbed and then shedding tears of joy, recounts to Sugrīva who stands nearby, the story of the crest jewel.

Sītā's fire ordeal described in the sixth act is more or less the same as described in the Rāmāyaṇa. After vanquishing Rāvaṇa, Rāma ask Lakṣmaṇa to arrange for the coronation of Vibhīṣaṇa. Lakṣmaṇa accordingly performs Vibhīṣaṇa's coronation Rāma asks Hanumān to convey the news of his victory over Rāvaṇa to Sītā and also ascertain her reaction to it. Hanumān goes and conveys the news. Sītā is extremely happy to hear it and she conveys her desire to meet her lord. Hanuman comes back and reports to Rāma about her sad condition. Rāma is filled with grief on hearing it and he asks Vibhīṣaṇa to bring her to his presence immediately after getting herself well dressed[62].

As instructed, Vibhīṣaṇa brings Sītā, richly dressed, in a closed palanquin. The monkey warriors seek in vain to catch a glimpse of her and they obstruct the palanquin's passage. Vibhīṣaṇa orders his servants to clear the monkeys so that the palanquin may move on. Thereafter a minor skirmish occurs between Vibhīṣaṇa's servants and the monkey warriors. Rāma observes it and asks Vibhīṣaṇa to bring Sītā in the open. Sītā gets down from the palanquin and goes to the presence of her lord accompanied by Vibhīsaṇa. Rāma seeing her puts on an

61. *Ibid.*, Sarga 36, V. 2, p. 601.
वानरोऽहं महाभागे दूतो रामस्य धीमतः !
रामनामाङ्कितं चेदं पश्य देव्यङ्गुलीयकम् ॥

62. *Ibid.*, Yuddha Kāṇḍa, Sarga 117, V. 7, p. 898.
दिव्याङ्गरागां वैदेहीं दिव्याभरणभूषिताम् !
इह सीतां शिरःस्नातामुपस्थापय मा चिरम् ॥

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angry face and he tells her to her great surprise that he has discharged his duty of releasing her from Rāvaṇa's custody and that she can go anywhere she like since he is not prepared to accept her.[63] Sītā thereupon tells her lord that her chastity remains unsullied and to test it, she offers to undergo the fire ordeal. She requests Lakṣmaṇa to arrange for it quickly. Lakṣmaṇa seeks his brother's permission and arranges a big pyre. Sītā after paying respects to her lord, boldly leaps into the blazing fire.[64]

At that time, Lord Brahma and other gods arrive from heaven to meet Rāma who pays his respects to them. Brahma congratulates him on his victory over Rāvaṇa and reveals to Rāma his own identity as the incarnation of Viṣṇu. Meanwhile Agni emerges from the pyre and presenting Sītā to Rāma assures him of her chastity[65] Rāma warmly receives her. The two then pay respects to Daśaratha who is introduced to them by Lord Paramēśvara who blesses them. He congratulates Rāma for sticking to his words and he asks him to go to Ayōdhyā and take back the royal sceptre. The gods after blessing Rāma disappear. Rāma then goes to Ayōdhyā with Sītā, Lakṣmaṇa and the entire monkey army by the Puṣpaka chariot provided by Vibhīṣaṇa.

Deviations

Śaktibhadra has inducted all the important events that occur in the Rāmāyaṇa from the Āraṇyakāṇḍa to the Yuddhākaṇḍa. He begins the play with the Śūrpaṇakhā episode and ends with the coronation of Rāma. In the first act, an important deviation from the epic is the heated discussion on the factors responsible for Rāma's exile that takes place between him and his brother Lakṣmaṇa. This is to show their difference in character.

In the second act, while describing the Śūrpaṇkhā episode, the dramatist makes a slight departure from the epic. In the course of tussle between Lakṣmaṇa and Śūrpaṇakhā, the former is stated to have been carried away by the latter to the sky. This innovation serves to engender the sentiment of wonder in the drama.

The abduction of Sītā taking place in the third and fourth acts of the play, has undergone certain important changes from what is described in the Rāmāyaṇa. In the drama, Śūrpaṇakhā personally takes part in the nefarious act. Again, the ring and the crest jewel are endowed with superphysical powers. Further, Rāvaṇa and his charioteer appear as Rāma and Lakṣmaṇa before Sītā while Śūrpaṇakhā appears as Sītā before Rāma. On the other hand, Mārīca assumes the guise of Rāma. These innovations of the dramatist not only enhances the sentiment of wonderment

63. *Ibid.*, Sarga 118, V. 18, p. 900.
तद्गच्छ ह्याभ्यनुज्ञाता यथेष्टं जनकात्मजे !
एता दश दिशो भद्रं कार्यमस्ति न मे त्वया ।।
64. *Ibid.*, Sarga 119, V. 29, p. 902.
विवेश ज्वलनं दीप्तं निः सङ्केनान्तरात्मना !
65. *Ibid.*, Sarga 121, V. 10, p. 904.
विशुद्धपापां निष्पापां प्रतिगृह्णीष्व राघव !

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in the play but also heightens its dramatic effect by bringing into relief very thrilling and supensive scenes. Kuppuswamy Sastrigal remarks in this connection that "where the author deviates from Vālmīki's original, he shows sound judgment as may be made out from the deft change of Vālmiki's Cūḍamaṇi and Aṅgulīyaka into Āścaryacūḍāmaṇi and Adbhutāngulīyaka and from the clever manner in which Sītā's abduction is rendered least objectionable by Rāvaṇa approaching her in Rāma's guise and misleading her by a false announcement of Bharata's kingdom being in danger."[66]

The Jaṭāyu-Rāvaṇa battle occurring in the fourth act is not described in detail as in the epic. This abridgement may have been intended by the dramatist for the consistent development of the principal sentiment in the play. In the fifth act, the dream of Maṇḍōdarī is described as against the description of Trijaṭā's dream in the epic. Though the purport is the same, the slight change brought about by the dramatists serves to introduce Maṇḍōdarī in the play. Her character emerging through this scene makes a sharp contrast to that of her lord. One noteworthy incident in the same act which is not found in the epic is Maṇḍōdarī's intervention in the love scene in the Aśōkavanikā which heightens the dramatic effect of the scene.

In the sixth act takes place Sītā's fire ordeal. Here again, the dramatist has made certain significant changes in the plot. Whereas in the Rāmāyaṇa, Sītā herself offers to undergo the fire ordeal, in the drama, Lakṣmaṇa suggests to Rāma that Sītā should undergo some ordeal to test her chastity. This with other remarks made by Lakṣmaṇa at that time reveals the working of his mind. Again, Sītā's fire ordeal does not take place before the presence of Rāma as in the epic. On the other hand, the fire ordeal and its sequel are narrated to Rāma by Lakṣmaṇa. By this, the dramatists might have intended to avoid the representation of Sītā's fire ordeal on the stage which is difficult to be enacted.

In the celestial party that has come to meet Rāma, Śaktibhadra does not include Brahma and Mahēndra as against the Rāmāyaṇa. But he introduces sage Nārada in the party. His appearance or induction serves to clear the misgivings in Rāma's mind about Sītā's character. The dramatist here makes capital use of the boon of Anasūyā and he goes to make it the principal cause for Rāma's suspicion of Sītā.

Thus it can be seen that in making deviations in the story from the epic Śaktibhadra keeps an eye on the sentimental and dramatic aspects and in doing so, he shows a profound sense of propriety and rare insight.

CHARACTERISATION

1. *Rāma* is the hero of the play. In fame and achievements, he stands foremost among all the characters. He is *adhīrodātta* of a rare order and he makes his appearance in all the acts of the play. He possesses a rare capacity to understand men. Whenever his brother Lakṣmaṇa loses temper out of sympathy

66. Introduction to *AC.*, p. 17.

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for his miserable plight, he consoles him by his calm and convincing arguments. His reply to Lakṣmaṇa's criticism of Kaikēyi and Bharata in the first act bears ample testimony to his broad mindedness and detachment. He does not bear enmity towards Kaikēyī, Bharata or his own father Daśaratha for having sent him to the forest. On the contrary, he has only love for them all. His philosophy of life and his indifference to material pleasures are found reflected in this verse.[67]

He is a loving husband. He fulfills not only the functions of a husband but also those of a friend, but also has a touch of humour in him. In the Śūrpaṇakhā episode, he taunts the demoness. But when the time for prompt and swift action comes, he does not pause. When Śūrpaṇakhā takes her demoniac form and attempts to grab Sītā, Rāma asks Lakṣmaṇa to tackle her.

He bears great affection for his brother Lakṣmaṇa as a evidenced by the fact that when the latter is carried away by the demoness, Śūrpaṇkhā, he goes to his rescue arming himself with bow and arrows ready to strike. He is aware of the consequences of his action on Śūrpaṇakhā viz. that he would have to incur the warth of the entire demon race. He feels only glad at the opportunity which will facilitate the destruction of the demons headed by Rāvaṇa and enthusiastically prepares himself for all eventualities.

Rāma prefers to be known as a human being and is conscious of his limitations. He mentions this, while expressing his utter helplessness on seeing his brother, Lakṣmaṇa kidnapped by Śūrpaṇkhā.[68] Rāma is a dauntless warrior. He fights alone with the army of fourteen thousand demons headed by Khara and kills them. He is very respectful to the holy sages of the forest and is keenly interested in their welfare. When the sages troubled by the depredations of the demons, seek his help, he undertakes the task and completely frees Janasthāna from the menace. His abiding interest in their welfare is evidenced by the fact that when Lakṣmaṇa after meeting the sages presents himself before him, he anxiously asks him the reactions of the sages. He humbly receives the wonderful ring and the miraculous crest jewel presented by the sages. Though he is cheated by Rāvaṇa through the ruse of a golden deer, he does not break down. He blames himself like a true hero for having been foolish enough to believes in the existence of a golden deer. When confronted with problems, he never allows his mind to waver and get into a fix. On the other hand, he takes a quick decision. Sītā's fire ordeal reveals this aspect of his nature.

Śaktibhadra has tried to present Rāma entirely as a human being. He has moulded his character in more or less the same fashion as Vālmīki has done.

67. *Āścaryacūdāmaṇi*, Act I, V. 17, p. 37-38.
साधारणी नयाविदां धरणिः कलत्रं अस्त्राणि मित्रमरयः सहजाः सुताश्च !
पापात्परस्य पतनं नरकेषु लाभः ढेव्र चामरे च सितमातपवारणं च ॥

68. *Ibid.*, Act II, V. 2, p. 65.
धिगहं मानुषं जन्म वसुधामात्रगोचरम् !
राक्षसी लक्ष्मणं हृत्वा तिरोऽभूत्पश्यतों मम ॥

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Compared to his counterparts in the Abhiṣēka and Pratimā Nāṭakas, the character of Rāma in Āścaryacūḍāmaṇi is more life-like. As against the serene type portrayed in the two plays, Rāma appears here more witty, gay and humorous. So in the matter of characterisation, it can be said that Śaktibhadra's Rāma ranks higher than his counterpart in the Abhiṣēka Nāṭaka.

2. *Sītā*:—Sītā is the heroine of the play. She has all the simplicity and modesty of a housewife fervently devoted to ner lord. She has no complaints to make in having had no live in the forest. In the first act, when Rāma and his brother enter into an argument over the latter's remark criticising Kaikēyi and others she sides with her lord in defending them.[69]

She is pious by temperament. She has got great sympathy for the members of her sex is their times to distress. When Śūrpaṇakhā appearing as young damsel pleads with Rāma to accept her as his wife Sita obviously not understanding the exact significance of her words requests her lord not to abandon her.[70] She is blind in her fidelity to her lord and nothing can make her deviate from her devotion. When Mārīca imitating the voice of her lord makes pathetic cries "*Hā Laksmaṇa*", "*Kim Vilambase*", she blindly believes it to be true and asks Lakṣmaṇa to hurry to his brother's rescue. Lakṣmaṇa's arguments fall on deaf ears. In her anxiety she mistakes his indifference and scolds him harshly for no fault of his. Her exchange of words clearly reveals the depth of her feeling for her lord and the anxiety for her chastity. Her conduct has to be viewed in the larger perspective of her devotion to her lord and her own sense of purity. Later on, she pays a heavy price for her folly in not paying heed to the sober advice of Lakṣmaṇa.

Her conduct, while she is in the custody of Rāvaṇa once again emphasises her firm and ardent devotion to her lord. When Rāvaṇa makes entreaties for love offering at her feet all his possessions including himself, she scorns him and warns him that he would have to part not only with all his imperial possessions but also with his life.[71] Her slashing replies rejecting cutright his love and reiterating unfaltering loyalty to her lord wins her the praise and appreciation of even Maṇḍōdarī, the wife of Rāvaṇa.[72] When Rāvaṇa finding Śītā adamant gets angry

69. *Ibid.*, p. 41-42.
युज्यते ताहशेन विधिना भवितव्यं !
का पुनरन्यथा आत्मानं लोकं च विनाशयति !

70. *Ibid.*, Act. II, p. 54.
आर्यपुत्र न खलु तावदुपेक्षाणीथोऽस्या व्यवसायः !

71. *Ibid.*, Act. V, p. 170.
न हि न हि केवलमन्तपुरमेव !
मम कृते त्वया जीवितमपि परित्यक्तव्यं भविष्यति !

72. *Ibid.*, p. 173.
धीरा खल्वेषा, महाराजस्य शीर्षं पङ्कमिव पादेन परिहरति !
सत्यमिदानी कौलीनं पृथिवीसुता सीता पद्मनाभो राम इति !

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and threatens to kill her, Sītā remains cool telling him that even after her death at his hands, her spirit would just go to the feet of her lord. Thus her conversation with Rāvaṇa sets in bold colours her chastity and her unshakable devotion to her lord. When her lord and others express doubts about her chastity, she does not protest. On the other hand, she boldly offers to undergo the fire ordeal. She steps into the fire, but comes out in all glory led by God Agni. In the presence of sage Nārada and other gods, she is reunited with her husband.

The poet has portrayed Sītā as an ideal wife who is devoted to her lord. No suffering, however great, is capable of affecting her devotion to Rāma. At the same time, he has also painted the human weaknesses in her character which have not been mentioned in the Pratimā and Abhiṣēka Nāṭakas. Her simplicity and artlessness are dramatically presented by the poet. Thus a close scrutiny reveals the fact that she amply fulfills the role of the heroine of the play.

3. *Lakśmaṇa* :—"Lakṣmaṇa is the right hand of Rāma and his own exterior life-breath", says Śūrpaṇakhā in Rāmāyaṇa.[73] His only mission in life is to sereve his brother without regard for his own life itself and to be of assistance to him in every way possible. He has voluntarily accompanied his brother to the forest. His suppressed anger against Kaikēyī, Bharata and king Dahśaratha often wells up in his heart on seeing the plight of his brother undergoing the miseries of forest life and uses strong language. Though he holds views different from that of his brother, he bows to the latter's dictates. His occasional fits of temper can be controlled only by his brother. The sharp exchange of words vividly described the first act of the drama bears ample tsstimony to the above observations.

Laskṣmaṇa is by nature gentle and does not like the company of woman. On seeing the beautiful form of Śūrpaṇakhā in the forest, he becomes disconcerted and somehow manages to get away from her. When he after cutting off the nose and ears of Śūrpaṇakhā presents himself before his brother, he does not think it fit to tell him what he has done. He thinks that his brother will come to know of the incident by himself.[74]

He knows his brother's prowess and strength. When Sītā mistaking the faked cries of Mārīca for the real voice of Rāma urges Lakṣmaṇa to rush to the aid of her lord he just declines to do so telling her that it is only a false cry of some mischievous demon. He asks her as to how Rāma the brave, can ever produce a cry for help like the one they have just heard.[75] When Sītā uses strong language against him, Lakṣmaṇa is unable to stand it but with great reluctance goes in

73. *Valmiki Ramayana*, Āraṇya Kāṇḍa, Sarga 34, V. 13, p. 349.
रामस्य दक्षिणो बाहुर्नित्यं प्राणो बहिश्चरः !

74. *AC.*. Act. II, p. 68
दिष्ट्या कुत्सनीयं कर्मेदमार्यः स्वयमेव परिच्छिनत्ति !

75. *Ibid.*, Act. III, p. 107
आर्ये किमार्तस्वरमार्यः करोति !

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search of Rāma. He describes the sudden change in temperament in Sīta as follows.[76]

"Without thought or forbearance you scold me, the foremost though you are among women of superior wisdom. Therefore a calamity awaits you most certainly. For, character changes in adversity." Lakṣmaṇa is rudely shocked by the strange attitude of Sītā and he does not forget it. He gives consolation to his broken hearted brother separated from his wife and in the campaigns against Rāvaṇa, he takes a leading part.

In the last act, when Sītā is brought before Rāma and when the latter scolds him harshly, she pleads with him to hear her a few minutes. Finding that he does not allow her to speak, she requests Lakṣmaṇa who is standing nearby to hear her. Lakṣmaṇa rejects her request stating that the grilling misfortune of her own abduction was caused by his paying heed to her words.[77] When Rāma angrily asks Sītā to go anywhere she like a Lakṣmaṇa says that she should not be allowed to go free, thereby suggesting that she must be punished. When Rāma permits Sītā to undergo the fire ordeal and asks Lakṣmaṇa to arrange for it, the latter says aside that he is now pleased.

Ultimately, when the glory of Sītā's chastity dawns before him, he repents his harshness and seeks her pardon. Towards the closed of the drama the poet has made a slight departure in the delineation of the character of Lakṣmaṇa. He depicts him as slightly revengeful towards Sītā for her past unjustifiable conduct towards him. It is difficult to explain the significance of this departure from the Rāmāyaṇa as well as from the Abhisēka Nāṭaka. This feature, it may however be said, does not heighten the stature of Lakṣhmaṇa.

Śūrpanakhā :—the demoness plays a very important role and she is the principal cause of action in the play. She ts a free woman, adventurous by nature. Being Rāvaṇa's sister, she is proud of herself. She is hideous in appearance which provokes dread in others. Yet she believes herself to be a beautiful maiden capable of luring any one. By means of her supernatural powers, she can take any form she likes. In the first act of the drama, she appears as a lovely damsel.[78]

"The wonderous gem, a fountain source of lovely charms, possessed of eyes exceedingly long, of curved brows and fascinating breasts—does heaven or earth hold it."

She is firm and resolute by temperament. Once she sets her heart upon any

76. *Ibid.*, Act. III, V. 20, p. 108.
अपि मां विजल्पसि गर्भारधियां प्रथमा सती यदविचार्य चला !
तदुपस्थिता तव विपन्नियतं परिवर्तते प्रकृतिरापदि हि ॥

77. *Ibid.*, Act. VIII, p. 217.
यव वचन श्रवणस्य फलमेतत् !

78. *Ibid.*, Act. I, V. 6, p. 14.
अस्यातिमात्रायतलोचनस्य नतभ्रुण: कम्रपयोधरस्य !
आश्चर्यरत्नस्य विलासयोने: किमाकरो द्यौर्नु वसुन्धरा नु ॥

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objective, she will not rest until she achieves it. In the first act of the drama, she makes repeated efforts to win over Rāma and Lakṣmaṇa, least suspecting the former's intentionto play a practical joke on her : She proves equal to Rāma in her arguments with him and as a last resort threatens to sacrifice her life before him in case he again spurns her offer. She is very revengeful and she takes seriously to heart the disfigurement done on her person by Lakṣmaṇa. She goods her brother Khara to take action against Rāma and Lakṣmaṇa. She does not get unnerved when her brother Khara and his army perish at the hands of Rāma. She only becomes more determined to crush his enemies. As the next resort she reaches Lankā and meets her brother Rāvaṇa and presents her case only too cleverly. She appeals to his sexual thirst by promising Sītā as the most valuable prospective reward for the trouble he has to take. Sūrpaṇakhā does not remain contented with merely sending her brother alone to the Daṇḍaka forest for retaliatory measures against his enemies. She not only accompanies him but also plays an important part in the abduction of Sītā. When Rāvaṇa faints on seeing the dazzling person of Rāma for the first time, she revives him and encourages him with words of cheer and hope. With clever words suited to the occasion, she prods him to action and the charioteer comments that "bad women excel experts in (doing) sinful deeds.[79] She retires to the background only after her desire to take revenge on Rāma and his brother is fulfilled. She is proud of her brother and is an admirer of his invincible strength and powers. When Lakṣmaṇa asks her to convey to her brother his message which says that the latter would have to face an imminent confrontation with him on the battle field, Sūrpaṇakhā coolly remarks that to her brother, fighting is always a festivity, A study of her character shows that she is more revengeful than her counterpart in the Rāmāyaṇa. Unlike in the epic, in the drama, she personally takes part in the abduction of Sītā.

Rāvaṇa is the *pratināyaka* or the villain of the play. He is the king of Lankā and has conquered the three worlds. He leaves a trail of victory everywhere in all his military expeditions against the celestials and others. After vanquishing them, he has brought a rich booty of celestal demsels and other rare things from the world of the gods down to Lankā, his Capital city. As regards his family, he is the grandson of the creator himself. He has studied all the Vēdas and the Śāstras,[80] He is an ardent devotee of Śiva and he used to haunt Kailāsa the abode of God Śiva and Pārvatī for offering worship to them.

His only weakness is his passion for women. His sister, exploits it to the full to serve her own end and brings disaster to him. In abducting Sītā, he simply swallows the bait thrown by his sister and faces death at the hands Rāma. His minister and Vibhīsaṇa advise him several times not to incur the wrath of Rāma

79. *Ibid.*, Act. III, p. 96.
हता: स्त्रिय: पापे कर्मणि पण्डितानतिशेरते !

80. *Ibld.*, Act. V, V. 15, p. 158.
अधीतवेदविद्योऽसि दायादश्च स्वयंभुव: !
परदारास्थया किं त्वं परिवादाय कल्पसे ॥

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and return Sītā. He turns a deaf ear to both and chooses to have his own way. Tne dramatist has depicted Rāvaṇa in more or less the same fashion as Vālmīki detailing both his virtue and defects. He stands out as an indomitable warrior, but fails ultimately falling a victim to sexual passion. As in the Pratimā Nāṭaka, he appears to be very clever and takes a leading role in the abduction of Sītā. But here, he appears to be extremely apprehensive and on first seeing his enemy. Rāma, he falls into a swoon. This however does not befit Rāvaṇa and his courageous nature. We can say that the dramatist has thereby introduced an element of incongruity into his character, which however, does not seem to be justifiable.

Hanumān, the monkey warrior is introduced in the sixth act of the drama. He is very brave, clever and intelligent. So much does he enjoy the confidence of Rāma that amonget all the monkey warriors to him only the latter entrusts his ring to be handed over to his wife Sītā when he meets her. He successfully crosses the ocean and meets Sītā in Lankā. The conversation he has with Sītā and the way in which he is able to inspire confidence in her about his bonafides sets in bold relief his capacity and eminence as a messenger. Sītā forlorn and disspirited is made to find in him her last hope of succour. Though possessing the strength of a giant and a beastly appearance, his mind is essentially human. After spotting the Śiṁśipa tree, he with great expectation scans the ground below to see Sītā but does not find her. He falls to the ground unconscious thinking that she might have been killed by the demon. But soon he comes to himself with added strength and vigour sets about his task.

Towards the end of the drama however, the character of Hnumān does not receive enough attention at the hands of Śaktibhadra. When Sītā is brought to the presence of Rāma, the latter asks both Hanumān and Lakṣmaṇa to look of her. Hanumān without any hesitation remarks that the Sītā he sees is entirely different from the one he saw in Lankā[81]. Again, when Sītā finding that both her lord and Lakṣmaṇa no not care to hear her reply to the charge of infidelity raised by the former, she turns to Hanumān as a last resort with a request to hear her. Hanumān turns dawn her plea stating that the time for hearing her has gone[82]. Further, when Lakṣmaṇa suggests to his brother that Sītā should not be allowed to go unpunished, Hanumān recommends Rāma to give her suitable punishment.[83]

It is very difficult to explain this strange conduct of Hanumān. Unlike Lakṣmaṇa, Hanumān has no reason to bear any malice towards Sita. We cannot

81. *Ibid.*, Act. VIII, p. 217.
देव लङ्कायामन्या मया दृष्टा !
सांप्रतमियमन्या !
82. *Ibid.*, p. 217.
गतोऽभूत्सकालः !
83. *Ibid.*, p. 219.
शाधि देव यथार्हं दण्डस्यास्याः !

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believe that Hanumān wanted to please his master Rāma. For that would make him a coward. We have to say in this connection that this strange conduct of Hanumān completely denigrates his personality and the dramatist has committed an act of indiscretion in making him behave like that.

Maṇḍodarī :—The wife of Rāvaṇa and the queen of Lankā is an ideal woman very much devoted to her lord. She is aware of the fact that her husband does not take her into his confidence. She also knows her husband's grave weakness of excessive passion for women. But in spite of these failings of her lord. She behaves strikingly as a devoted chaste wife. She appears in the fifth act of the drama obviously perturbed by the bad dream she had in the previous night and is deeply perplexed as to its forebodings. At that time, she hears the voice of her lord and immediately presumes that he is coming to the Aśkōkavanikā to court Sītā. She hides herself behind the bushes to overhear the conversation between her lord and Sītā. Her soliloquies indicate her frame of mind. She does not exhibit any repugnance or anger towards her lord for directing his love towards a possible rival like Sītā. She is shocked to hear the words of scorn and detestation spoken by Sīta to her lord.[84]

She is conscious of Sītā's unbreakable chastity and knows that hr lord cannot expect to win the heart of Sītā. When Rāvaṇa draws his sword and threatens to cut off the head of Sītā, she steps in to prevent the killing a chasts and noble woman. Thus we find that Maṇḍōdarī plays a noble part befitting her position as the chaste and noble wife of Rāvaṇa. She is always on the alert to see to it that her lord does not overstep the limits of the norms of behaviour towards women. He intervention to prevent her lord from killing Sītā must be viewed in that light.

Minor characters

In delineating the minor characters, Śaktibhadra has tried to allow his rich fancy and superb dramatic skill run riot. Of the minor characters, the most important are the minister and the charioteer. The poet has made a striking departure from the Rāmāyaṇa in presenting these two characters. This he has done with a view to giving greater dramatic effect to the play. He has presented them as good characters in order to serve as an effective background to portray the evil character of Rāvaṇa.

Charioteer appears in the third act driving the chariot with Rāvaṇa and Śūrpaṅakhā to the Deṇḍaka forest for abducting Sītā. Though he does not do anything significant, yet his soliloquies and passing remarks reveal him sufficiently to the audience. Being the humble charioteer of Rāvaṇa, it is his lot to carry out the instructions of his master and drive his chariot as he likes. He is not happy since he has to carry for instance his master and Śūrpaṇakhā to the Daṇḍaka forest for abducting Sīta and again bring them back with Sītā to boot. He is again asked by his master to assume the guise of Lakṣmaṇa in order to cheat Sītā and abduct

84. *Ibid.*, Act. V, p. 160.
अहो परुषवचना मनुष्यजातिः !

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her. He condemns his fate for having made him a silent witness and partner to his master's evil deeds.[85] However, he is witty and humorous by temperament. When Rāvaṇa first sees Rāma, he is afraid and falls into a swoon. Soon he is revived by Śūrpaṇakhā. Rāvaṇa pretending that he has no fear of Rāma asks his charioteer whether he is afraid of Rāma. The latter replies in the affirmative and further says that he considers Rāma a demon compared to whom they would by far be human beings.[86] He knows at heart that Rāma is no ordinary human and he is the incarnation of Lord Viṣṇu with the avowed object of freeing the world from the atrocities of demons. His mind is perturbed by the unrighteous deed of his master in abducting's wife. He makes his exit at the end of the fourth act and does not appear again in the drama. Śaktibhadra again presents a similar character in the fifth act namely the minister to Rāvaṇa.

The Minister to Rāvaṇa compares favourably with the charioteer in his noble character, though he is superior to him in rank. He appear to be a learned scholar, well-versed in the Vēdas, the Śāstras and the Smṛtis and his arguments with Ravaṇa bear an eloquent testimony to this. He attempts to deflect his master from the wrong path and though his efforts end in failure, they show clearly his innate humanity. He first appears in the drama in the beginning of the fifth act when Rāvaṇa is going to court Sītā in the Aśōkavanikā. He is in a dilemma whether he should offer good counsel to his master and face the probability of death or to keep silent and witness his master's doom. He ultimately decides to tender good advice to Rāvaṇa. He is very disconsolate on seeing the pitiable condition of Rāvaṇa who has fallen a prey to animal passions.

He presents himself before his master and informs him that Rāma has killed Bāḷi and that Sugrīva has been placed on the throne of Kiskindha, and that Rāma in collaboration with Sugrīva has sent monkeys in search of Sītā. He also discloses to his master the divinity of Rāma and also advises him that coveting the wife of another person is not righteous and that it is not suited to a man of his exalted position.[87]

The minister in the end advises Rāvaṇa to return Sītā to Rāma, but Rāvaṇa does not heed his words. So he retraces his steps saying in conclusion that he gave his aforesaid advice not out of fear for battle but out of interest in his master's

85. *Ibid.*, p. 112.
अहो बलवान् भर्तृपिण्डः !
इदमपि मया कर्तव्यमासीत् !
86. *Ibid.*, p. 102.
आयुष्मन् सत्यं भीत एवाहम् !
संप्रति वयं मनुष्याः रामो राक्षस इव !
87. *Ibid.*, V. 15, p. 158.
अधीतवेदविद्योऽसि दायादश्च स्वयंभुवः !
परदारास्थया किं त्वं परिवादाय कल्पसे ।।

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welfare. Thus the minister continues to share his lot with that of his wayward master and leaves the stage finally to carry out his behest.

Other minor characters worthy of mentioning are Mārīca, Vibhīsaṇa, Sugrīva, Sage Nārada and Varṣavara. Mārīca is introduced in the third act just before he takes the form of a golden antelope to cheat Rāma. He is conscious of his own impending death at the hands of Rāma. He foretells the doom of Rāvaṇa and of the entire demon race at the hands of Rāma. He is killed by Rāma while assisting Rāvaṇa in the abduction of Sītā. Varṣavara is a servant of Rāvaṇa and he is seen in the fifth act of the drama accompanying Rāvaṇa to the Aśōkavanikā. He merely plays second fiddle to Rāvaṇa.

Sugrīva and Vibhīṣaṇa are introduced in the last act. Rāma sends Sugrīva to assist Vibhīṣaṇa in the performance of obsequies to his (Vibhīṣaṇa's) kinsmen and also to arrange for his coronation as the king of Lankā. Sugrīva accordingly goes with Vibhīṣaṇa. But he soon returns to the presence of Rāma and conveys to him the vow of Vibhīṣaṇa Thereupon Rāma entrusts him with the job of bringing Sītā to his presence from the Aśōkavanikā. Soon, Sugrīva brings Sītā to the presence of Rāma and he is perplexed to perceive the sudden change on Rāma's face. When Rāma starts accusing Sītā of infidelity, Sugrīva is worse confounded and to the hearing of Rāma, he blames himself for bringing her before him (Rāma). He simply believes the charge of infidelity raised against Sītā by Rāma and completely fails to form a judgment of Sītā's character. He says aloud that Sītā must be removed from the presence of Rāma. This shows that Sugrīva is of a very timid disposition. Vibhīṣaṇa is another character figuring in the seventh act. After the battle is over, Rāma asks Vibhīṣaṇa to take over his duties as the king of Lankā. Vibhīṣaṇa expresses his reluctance. He says that he prefers to live in the company of Rāma and he does not want the evanescent material wealth of his brother. But much against his wish, he is inducted as the king of Lankā. Rāma pays his compliments to Vibhīṣaṇa for his virtuous conduct and good nature. He is described by Rāma as the symbol of goodness and he is asked by the latter to establish virtue in the kingdom of Laṅkā which his brother has effaced. Another incident referred to in the same act also brings into prominence his spotless character. When he is taken by Sugrīva for coronation as instructed by Rāma, he refuses to do so stating that unless Sītā is reunited with Rāma, he would not set foot on the soil of Lankā. He gets himself installed as king only after Sītā is brougnt to Rāma. Thus Vibhīṣaṇa's character is set in stiking contrast to that of his elder brother Ravana.

Sage Nārada appears in the sixth act. Though Sītā has undergone the fire ordeal, yet Rāma's suspicion and misunderstanding is not completely removed, the principal reason being the boon of Anasūyā which enables Sītā to appear in the eyes of her lord greatly beautiful unruffled by the hardships he had undergone. The poet has made use of sage Nārada to clear the misunderstanding in Rāma by explaining to the latter the above mentioned boon which he was not at all aware of.[88]

88. *Ibid.*, Act. VII, V. 28, p. 228.

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The sentiment

About the main rasa of the drama, there has been a controversy among scholars. Professors Kuppuswamy Sastrigal,[89] Winternitz,[90] Raghavan[91] and Kunjunni Raja[92] agree that adbhuta is the main rasa in the drama while Ullur S. Parameswra Iyer[93] and Vatakkumkur Rajarajavarma Raja[94] hold that vīra is the main rasa of the drama. The latter, however, do not adduce any proof in support of their view. But it is probable that they might have been influenced by the consideration for Sanskrit dramatic traditions. Dr. S. Venkitasubramonia Iyer had prounded the view that "From the point of view of the central theme in the drama, namely the feud between Rāvana and Rāma, the rasa is vīra. From the point of view of the emotion that dominates the play and which leaves on abiding impression on the Sahṛdaya, it is adbhuta".[95]

Sanskrit dramatists generally adopt two rasas, vīra and Sṛṅgāra as dominant sentiments exemplied by the dramas of Kālidāsa which have Sṛṅgāra as their leading sentiment. On the other hand, the Vēṇīsaṁhāra of Bhaṭṭa Nārāyaṇa has vīra in its place. Very few exceptions to the above unwritten rule are found. In the Nāgānanda of Harṣadēva and Prabōdhachandrōdaya of Krihṇamisra, Śānta dominates while in the Uttararāmacarita of Bhavabhūti, Karuṇa holds the stage. It came to be incorporated in the later treatises on dramaturgy like Daśarūpake[96] and Sāhityadarpṇa[97] that only either of the sentiments vīra and sīṅgāra should be chosen and developed in a drama as the predominant one.

While discussing the main rasa of Āścaryacūḍāmaṇi, Prof. Kuppuswamy Sastrigal speaks of the adbhuta synthesis. He says that it was Nārāyaṇa and Dharmadatta, who are referred by Viśvanātha in his Sāhityadarpṇa, that propounded the theory of adbhuta synthesis. According to him, this theory found its consummation in the two dramas Āścaryacūḍāmaṇi and Adbhuta-darpaṇa, where the sentiment of Wonder dominates[98]. In Sāhityadarpaṇa, Viśvanātha while explaining the nature of rasa quotes the opinion of one Nārāyaṇa Bhaṭṭa who was his great grand father and who according to him was both a critic and a poet. In Nārāyaṇa's view the essence of aesthetic enjoyment is *camatkāra* otherwise known as *vismaya* or *adbhuta*. This *camatkāra* is again interpreted by him as *caittavistāra* or the expansion of the conoisseur's heart.[99] His disciple Dharmadatta whose opinion is

89. *Āścaryacūḍāmaṇi*, Introduction, p. 12-14.
90. *Kuppuswamy Sastrigal Commemoration Volume*, Madras, 1937, p. 3-8.
91 *The Number of Rasas*, p. 175, Madras, 1940.
92. *CKSL.*, Ch. XI, p. 210.
93. *KSC.*, Vol. I, p. 111.
94. *KSSC.*, Vol. I, p. 318.
95. *Journal of the Vishvesvaranand Vedic Research Institute*, Vol. III, p. 252.
96. *Daśa rūpaka*, Ch. III, V. 21, p. 378.
97. *Sāhitya darpaṇa*, Ch. VI, V. 6, p. 289.
98. *Āścaryacūḍāmaṇi*, Introduction, p. 14.
99. *Sāhityadarpaṇa*, Ch. III, p. 67.
चमत्कारश्चित्तविस्तारूपो विस्मयापरपर्यायः !

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also given there, elucidates the point further. He says that this *camatkāra* or the expansion of the mind is fundamental to the realisation of all rases. According to him, all the rasas may be synthesized in *adbhuta*[100]. Sri Panchapagesa Sastrigal says that "the advocates of this view were possibly led to formulate it by such sayings as Bharata's, directing the artist to present his matter in such a way as will induce enjoyable surprise in the beholder. Possibly they were also led by passages in Bharata *Ascaryavadabhikhyata(na)m* m which recommend that a dramatic work should be made to end in an agreeable surprise to the spectator. "*Karyo nirvahe'abhutah*". Possibly too, the wonder of the spectators at seeing the happy conclusion of such plays as the Śākuntala and the Mālatīmādhava after very unpromising developments and the final shages of the plays like Mṛcchakatika lent countenance in their opinion to this theory[101]. Prabhābhaṭṭa in his Rasapradīpa quotes the verse of Dharmadatta and repudiates Nārāyaṇa's school of thought.

As already said, Prof. Kuppuswamy Sastrigal's conclusion on the main rasa of the drama is that it is adbhuta. This is based on the following points : (1) The element of wonder is found in every act and it is developed through successive stages. (2) the statement in the commentary to Āścaryacūḍāmaṇi that the drama is wonder dominated. The commentary on the Āścaryacūḍāmaṇi while discussing the propriety of the title of the drama says that since there is an aburdance of the sentiment of wonderment resulting from the valorous deeds depicted in the play it is the crest jewel among such (plays) which create wonderment.[102] It is clear from this that the commentator does not give a categorical answer to the question of the main sentiment in the drama. Probably he might have been put in a dilemma as the treatise Daśarūpaka which he has taken as his authority explicitly forbids the presentatiation of a sentiment other than Vīra and Śṛṅgāra as the principal *rasa* in a drama. In this connection, it is interesting to mention here a statement made by the commentator in the course of the commentary. While enumerating the characteristics of a nāṭaka, he says that Śṛṅgāra or Vīra is to be the main *rasa* in a nāṭaka.[103] It is also an important fact to be noted that throughout the commentary, the commentator does not made any reference to the adbhuta rasa being the main sentiment of the drama.

The Cūḍāmaṇiṭīka also keeps complete silence on the issue. In the course of

100. *Ibid.*

रसे सारश्चमत्कारः सर्वत्राप्यनुभूयते !
तच्चमत्कारसारत्वे सर्वत्राप्यद्भुतो रसः !
तस्मादद्भुतमेवाह कृती नारायणो रसम् ॥

101. *The Philosophy of Aesthetic Pleasure*, p. 297, 1940.

वीरकार्याद्भुतरसभूयिष्ठत्वेन आश्चर्यकराणां चूडामणिः !

102. There is also another explanation by the commentator which is as follows :

आश्चर्यभूतश्चूडामणिर्यस्मिन् प्रतिपाद्यत्वेनाङ्गीकृत इति वा !

103. *Ibid.*, p. 8.

विभावानुभावव्यभिचारिसात्विकोपबृंहितरत्युत्साहस्थाय्यात्मकवीरशृङ्गारान्यतराङ्गिरसं यद्रूपकं तन्नाटकमित्युच्यते !

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the explanation of the first verse, it may appear that the author of the ṭīka took the main sentiment in the play to be Vīra since it has a hero of valour and strong mettle in Rāma.[104] He might also have been influenced by Daśarūpaka and Sāhityadarpaṇa.

Naṭānkuśa gives the main sentiment in the play as Vīra.[105] This is particularly significant since the author of this work does not seem to hold the view that in a nāṭaka the main rasa should only be śṛṅgāra or vīra. This is evident from his statement that in Nāgānanda, śṛṅgāra is not the main rasa and that Śānta or Vīra can be the principal sentiment.[106] It may however be pointed out that the author of Naṭānkuśa accepts the authority of Daśarūpuka in another instance in the work.[107]

Thus we find that there are two conflicting views on the question of the principal sentiment in the drama. Before deciding on the question, we shall examine in detail the theme, the denouement of the plot and the development of various sentiments at the hands of the dramatist. The main theme of the play is the victory of the good over evil as symbolised by the slaying of Rāvaṇa by Rāma, the hero. The first two acts pave the way for the abduction of Sītā on which the subsequent four acts revolve. The Śūrpaṇakhā episode marks an important turning point leading to the hero's forthcoming confrontation with Rāvaṇa. The abduction of Sītā taking place in the third act accelarates the course of action initiated during the Śūrpaṇakhā episode. The end of the drama sees not only the victory of the hero but also his reunion with Sītā. Thus from the point of view of theme and the denoument the main rase in the drama must necessarily be Vīra.

Now, what remains to be examined is the development of various sentiments by the dramatist. In the benedictory verse, Lord Viṣṇu is described as follows:-

"Possessing in the place of tides a thousand arms resembling in lustre groups of emerald gems (which the sea possesses, in its bed) wearing a number of pearl necklaces whose pure whiteness match the foam of the ocean (the sea produces pearls) and shining red by the lustrous rays of the rubies of innumerable serpents (in the ocean there are numberless sea-snakes) and holding in his bosom the entire universe of moving and non-moving objects (in the ocean there are many living and non-living things) and lying on the bed of the serpent Ananta in the ocean (of Milk) and spreading indestructible effulgence everywhere (the sea contains inside it the great subterranean fire)".[108] Here we find the sentiment of wonderment portrayed.

104. T 738 A, p.3.
शार्ङ्गधन्वा इत्यनेन विश्वरक्षोद्यमप्रकाशकेन सूच्ये नाटके धीरोदात्तनायकत्वं सूचितम् !
105. T 1195, p. 65.
चूडामणिप्रभृतिनाटकानां वीररसप्रधानत्वात् वीररसेन . . .
106. *Ibid.*, *p.* 65.
न खलु नागानन्दे शृङ्गारः प्राधान्यम् !
शान्तस्य वा वीरस्य वा प्राधान्यात् !
107. *Ibid.*, p. 8.
108. *The Wonderful Crest Jewel*, p. 1-2.

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Lord Viṣṇu is the *ālambana vibhāva* and his supernatural and mysterious powers to create, protect and destory the entire universe are the *uddīpana vibhāvas.*

"In the Sthāpana the Cūḍāmaṇi is introduced as Śaktibhadra's wondrous chef-d'oeuvre".[109] The stage director announces that he was going to stage a play written by Śaktibhadra and originating from South India. This statement causes some stir in the mind of the actress who exclaims that if any play has come from South India. Then oil can be squeezed out of sand and the sky can be made to blossom forth flowers.[110]. The actress is subsequently advised by the stage director not to get parochial in outlook but judge things on merits. Here the agitation and excitement of the address are the *vyabhicāri bhāvas.* The announcement of the stage director is *uddīpana vibhāva* and the change of voice and the movement of the eyelids of the actress are the *anubhāvas.* The sentiment created in the spectator is wonderment.

The first act opens with Lakṣmaṇa performing the wonderful feat of driving away wild animals by the mere twanging of his bow. This is followed by the scene where "adbhuta rasa spouts through the enchanting form assumed by Śūrpaṇakhā. When Lakṣmaṇa comes across the lovely form assumed by Śūrpaṇakhā he is filled with wonder at the unusual appearance of lovely maiden (*āścaryaratna*) in a dreadful and inaccessible forest.[111]

This is an uncommon figure in a forest! Why? This wonderous gem, a fountain source of lovely charms, possessed of eyes exceedingly long, of bent brows and fascinating breasts-does the heaven or the earth hold it?[112] The sentiment we find here is Wonder. The *ālambana vibhāva* is Śūrpaṇakhā and the *uddīpana vibhāva* is the unusual appearance of a lovely damsel in a fearsome forest. The *saṁbhrama* (tremulousness) and *avega* (flurry) are the *vyabhicāribhāvas.* The movement of the eyelids and the change of colour in Lakṣmaṇa's face are the *anubhāvas.*

In the second act, Śūrpaṇakhā appears in her terrible demoniac shape, "a giantess cutting the clouds with her knife like finger nails.[113] The wild exhibitions of the demoness cause great horror and wonderment in Rāma, Lakṣmaṇa and Sītā. Sītā struck with fear requests her lord to protect her. Here we find both the sentiments of fear and wonder. The *ālambana vibhāva* is the demoness while her gruesome antics form the *uddīpana Vibhāvas.* The excitement and wonder caused to Rama, Sita and Lakṣmana are the *vyabhicaribhāvas.* The movement of eyelids and

109. *AC.*, Introduction, p. 14.
110. *Ibid.*, Act. I, p. 8.
आर्य अत्याहितं खलवेतत्, आकाशं प्रसूते पुष्पं, सिकताः तैलमुत्पादयन्ति,
यदि दक्षिणस्या दिशः आगतं नाटक-निबन्धनम् !
111 *Ibid.*, V. 5, p. 14.
अस्यातिमात्रायतलोचनस्य नतभ्रुणः कम्रपयोधरस्य!
आश्चर्यरत्नस्य विलासयोनेः किमाकरो धौर्नु बसुन्धरा नु ॥
112. *The wonderful Crest Jewel*, p. 5.
113. Winternitz. *Kuppuswamy Sastry Commemoration Volume*, p. 3.

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facial pallor in Sītā are the *anubhāvas*. Similarly in the scene where Lakṣmaṇa is snached up to the sky by the demoness and where Sītā and Rāma stand benumbed, we find both the sentiments wonder and fear. Having come to know of the disfigurement of Śūrpaṇakhā at the hands of Lakṣmaṇa and the consequent enemity he has incurred from the demons, the hero affirms his detemination to rid the earth of all the following verse.[114]

"If the foe of the three worlds, Rāvaṇa, be her elder brother our bow certainly cannot enjoy much rest. Let this enmity, which in all probability has been fostered against the generality of the Rāksasas work out the prosperity of the world through their total annihilation.[115] Here we find the sentiment of Vīra vividly portrayed. The hero Rāma is a warrior of no mean order as is well brought out by his own words.

The *ālambana vibhava* is the hero Rāma. The *uddīpana vibhāva* is the world of demons headed by Rāvaṇa.[116] The *vyābhicāribhāva* is the *garva* of the hero in pledging himself to rid the earth of all demons.

In the third act, Lakṣmaṇa gives Rāma the wonderful ring and the miraculous crest Jewel as presents from the sages and he describes to him the wonderful powers inherited by the wearers of those ornaments.[117]
Śrī Rāma and Sītā are filled with wonderment aad they say[118]

Here one can find that the dramatist is deliberately making efforts to bring into play the sentiments of wonder even at the cost of mentioning it by name. The *ālambana vibhāvas* are the Cūḍāmaṇi and the Crest Jewel and the *Uddīpana vibhāvas* are the wonderful powers possessed by them. Further when Rāma puts on the wonderful ring, Sītā casually looks at the forest and is struck with wonder. She is even scared by the sight of the forest, ablaze as it were being suddenly illumined by the ring. Unable to contain herself she asks her lord to have a look at the forest, and as he gazes at it, he too is filled with wonder. He in turn asks his brother to share it

114. *AC.*, Act. II, V. 19, p. 73.
त्रिभुवनश्रिपुरस्या रावण : पूर्वजश्चे-दसुलभ इति नूनं विश्रमः कार्मुकस्य !
रजनिचरनिबद्धं प्रायशो वैरमेत-द्भ्रवतु भुवनभूत्यै सर्वरओवधेन ।।
115. *The Wonderful Crest Jewel*, p. 29.
116. *Commentary to AC.*, p. 74.
असुलभ इत्यत्र कार्मुकस्य प्रकृष्टप्रत्यर्थि प्रतियोगित्वाभिधानं तदनादरं सूचयत् रामस्य रणवीरस्य गर्वप्रकर्षमावेदयति !
117. *AC.*, Act. III, V. 10, p. 89.
मणिमंशुकेसरितमङ्गूलीयकं कलधौतसिद्धमपि धारयन्ति ये !
समवाप्य तानवशमाशु मायिनः प्रकृतिं व्रजन्ति सहसा अपाचराः ।।
118. *Ibid.*, p. 89.
रामः- (दृष्टवा सविस्मयम्) आश्चर्यमाश्चर्यम् !
सीता-आश्चर्यमाश्चर्यम् !

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with him by a look at the wonderful phenomenon.[119]

The sentiment of wonder reaches its climax when the abduction of Sītā takes place. Mārīca at first appears as a golden deer and later on when shot by the arrow of Rāma assumes the form of Rāma to hoodwink Laksmaṇa. Again, he speaks in the voice of Rāma to misguide Sītā. Further, Rāvaṇa and his charioteer take the forms of Rāma and Lakṣmaṇa respectively to cheat Sītā. Here the play of magic serves to heighten the sentiment of wonderment.

Added to this, are the roles of the wonderful ring and the miraclous crest jewel which also go to enhance the sentiment of wonder. The wonderful powers of the ring are described in the following two contexts. When Rāma along with Lakṣmana comes across the dead body of Mārīca lying in the guise of Rāma, the former kicks it off it with his foot and it immediately regains its natural form. Here the *ālambana vibhāva* is the dead body of Mārīca while the *Uddīpana vibhāvas* are the wonderful powers of the ring. The second instance is when Rāma is surprised to see the pseudo Sītā weeping suddenly after the above said incident and when he tries to wipe off her tears. In the fourth act, the sentiment of wonder is first brought out when Sītā sees Rāma and the pseudo Sītā when she is going by the chariot with the false Rāma and Lakṣmaṇa. Sītā is filled with wonder and fear. The effect of the atmosphere of wonder and suspense is further heightened when the miraculous crest jewel exhibits its wonderful powers. By its power, when the false Rāma touches Sītā, he is changed into the original demon. Now the false Lakṣmaṇa also takes his real form. Sītā is dazed. Here the *ālambana vibhāvas* are the false Rāma and Lakṣmaṇa. The *uddīpana vibhāvas* are the miraculous powers of the crest jewel. The *anubhāvas* are Sītā's lamentation etc. Her excitement and agitation are the *vyabhicāribhāvas*.

The sentiment of wonder is next seen in the Jaṭāyu Rāvaṇa fight. The heroic fight put up by the bird with its beak and claws against the powerful Rāvaṇa evokes in Sītā wonder and admiration. Here the three sentiments Vīra, adbhuta and Karuṇā are combined. In the fifth act, the sentiment of wonder is well delineated in the scene in which Rāvaṇa courts Sītā. Rāvaṇa falls at the feet of Sītā offering her himself and his riches. Sītā not only turns down his offer but also twitts him by asking him to seek lord's protection. Maṇḍōdarī who is watching the scene is astonished by Sītā's indomitable courage and unbending will.[120]

Seeing her lord drawing his sword and preparing to strike Sītā Maṇḍōdarī springs a surprise by suddenly appearing before him and imploring before him not to harm Sītā. Rāvaṇa is bewildered and embarassed at the sudden appearance of his wife in the presence of Sītā. In the sixth act, the sentiment of wonder is sustained

119. *Ibid.*, p. 90.
सीता-(ससम्भ्रममवलोक्य) आर्यपुत्र किमेतदपरमाश्चर्यम् !
रामः-लक्ष्मण पश्य पश्य रूपपरिवर्तनं वनान्तरस्य !

120. *Ibid.*, Act. V, p. 173.
महाराजस्य शीर्षं पङ्कमिव पादेन परिहरति !
सत्यमिदानीं कौलीनं पृथिवीसुता सीता पद्मनाभो राम इति !

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through the dialogue that takes place between Hanumān and Sītā. When Hanumān recounts to her the valorous deeds of her lord such as the slaying of Bālī and the crossing of the ocean, Sītā expresses her wonder at those marvellous achievements. When he presents her the ring given by Rāma, Sītā is surprised and overjoyed and receiving it she remarks[121]

In the seventh act, "the wonder of wonders happens and Sītā's purity as the pre-eminent paragon of chastity is wonderfully brought out by Sītā gloriously going through the fire ordeal".[122] The sentiment of wonderment is beautifully delineated in the following two instances too. The first is when Sītā is brought before Rāma. The latter is immensely surprised to find his wife as beautiful and charming as she had been in Ayōdhyā unruffled by the rigours of separation. Here the *ālambaṇa vibhāva* is Sītā and the *uddīpana vibhāvas* are her unsullied beauty. The second instance is when Sītā's fire ordeal takes place. Lakṣmaṇa who had been given the charge of the fire ordeal is thrilled to see Sītā coming out of the fire unharmed led by Agni. He is filled with wonder and excitement and agitatedly runs to his brother to inform him of the miracle.[123] The arrival of the goods appearing at first as a profuse stream of light from the heavens further enhances the sentiment of wonderment.

Thus we can find that the dramatist has deliberately tried to infuse the drama with the sentiment of wonder in every situation and in every act. It may not be unjust to say that Śaktibhadra has over-delineated the sentiment of adbhuta probably because of his preference of it. But it has affected the delineation of other sentiments notably Vīra. It has already been shown that from the point of view of theme and denouement of the plot, the main rasa of the drama must be Vīra. We find that these two points of view are completely devergent and coflicting. Can we reconcile them?

It must be noted that if we take the main rasa of the drama to be Vīra, then the angirasa would be Vīra and the anga rasa Adbhutha that the relationship between the two is known as *angāngibhāva*. But here is the drama, we cannot take the adbhuta rasa to be an *aṅga rasa i.e.*, subservient to Vīra since the dramatist as we have seen has striven hard to bring into play the Adbhuta rasa at every conceivable point. In the commentary on Āścaryacūḍāmaṇi there is an interesting statement that Vismaya which is the *sthāyībhāva* of Adbhuta rasa can evoke Utsāha which is the *sthāyībhāva* of Vīra.[124] This shows that the two sentiments Vīra and Adbhuta are interrelated.

121. *Ibid.*, Act VI, p. 197.
इदं लोकाभरणस्याभरणं इदं बाणासन्नगुण परिखिन्नम्, इदं राक्षसमायापिशुनम्, इदं रजनीषु रत्नदीपः, इदं वदनालङ्कारविकल्पा दशः !

122. Kuppuswamy Sastrigal, Introduction to *AC*, p. 15.

123. *Ibid.*, Act VIII, p. 221.
आश्चर्यमाश्चर्यम् !

124. *Commentary to AC.*, p, 74.
वीरः प्रतापविनयाध्यवसायसत्वमोहाविषाद-नयविस्मयविक्रमाद्यैः !
उत्साहभूस्स च दयारणदानयोगात् त्रैधाकिलात्र मतिगवधृतिप्रहर्षाः ॥

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In the light of our discussion we have to postulate that though the main rasa of the drama is Vīra, the rasa which makes an impact on the connoisseur or spectator is undoubtedly Adbhuta itself. We have to remark in this connection that the dramatist has been guilty of overdoing the portrayal of Adbhuta rasa sometimes to the extent of pushing Vira to the background.

Literary estimate: Śaktibhadra has adopted in his play the well known Vaidarbhī rīti which is marked by the presence of the gunas, Mādhurya and Prasāda. Consequently like the dramas of Kālidāsa, there is a refreshing grace and charm characterising the work. The diction is sweet and graceful. He uses long compounds and alliterations only seldom.

The dialogues are as a rule short, simple and succinct and they have a charm and appeal of their own. The short, crisp and pithy sayings which the poet has sprinkled in the dialogues serve to highten their grace and dignity. In the play, the important dialogues that appear highly interesting are : (1) between Rāma and Lakṣmaṇa in the first act, (2) between Rāma and Śūrpaṇakhā in the second act, (3) between the charioteer and Rāvaṇa in the third act, (4) between the minister and Rāvaṇa in the fifth act. In the matter of simplicity and freshness, the dialogues resemble those in the dramas of Bhāsa.

The poetry is charming and graceful. Śaktibhandra chooses simple, appropriate suggestive words. There is seldom seen in his lines an endeavour to decorate the language with stylishness. His descriptions are realistic and effective and are mostly inspired by nature. His similies and poetic fancies are fine and appropriate. He uses such metres as Śārdūlavikrīdita, Śragdharā, Indravajrā, Upēndravajrā, Manda-Krānta, Vasantatilaka and Anushṭubh. Prof. Kuppuswamy Sastrigal observes "that Śaktibhadra's poetry rises to a level and that Vaidarbhī with Prasāda and Mādhurya in main characterises his composition could easily be maintained by a reference to many a verse in the play".[125]

In the following verse, the poet presents an enthralling picture of the calm and care free life of the hermits in the peaceful forest of Daṇḍaka and the fascination Rāma had for it. Rāma says "on our way we are paying our respects to the holy sages engaged in the search of the path leading to eternal bliss. We freely enjoy the water of the holy rivers and are free from anxieties. Oh Lakṣmaṇa, we have been led forward by our mother, the daughter of the Kēkaya king on a pretext to the forest of saints, the usual resort of the Ikṣvāku monarchs after laying down their royal sceptre."[126] The sentiment of peace reverberates throughout the verse. The gunas Mādhurya and Prasāda are found reflected in it.

Rāma's rapturous admiration for Sītā's pristine beauty is brough out in the

125. *AC.*, Introduction, p. 14.
126. *Ibid.*, Act I, V. 14, p. 34.
मार्गे निर्वृतिमार्गमार्गणपरानाराधयन्तोमुनीन् स्वैरं सेवितती र्थसिन्धुपयसो दूरं निरस्ताधयः !
मात्रा लक्ष्मण केकयेन्द्रसुनया व्याजेन नीता वयं स्वामुत्सृज्य घुरं भुवोमुनिवनं यातव्यमिक्ष्वाकुभिः ! !

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following verse.[127]

"You have to walk with your lotus feet. Your food is water. Your bed is the bare floor. Your toilet is only bath. Still young one, by your beauty, you allure my eyes appearing as though you were living in the beautiful city of Ayōdhyā". By the power of the boon given by Anasūyā, Sītā's beauty never become dim although she was devoid of costly ornaments and toilet. This evoked the admiration of Rāma and he was stricken with wonder by her unblemished beauty. The *ālambana vibhāva* is Sītā and her charms are the *uddipana vibhāvas*. The sentiment śṛṅgāra aided by adbhuta is suggested here.

In the following verse, the poet presents a graphic and striking picture of the life lived by the young couple Rāma and Sītā in the forest.

"Once in the forest when you (Sītā) were alone in the hermitage, on an unusual hour, I came. Then you said in a sweet voice "Oh thief; you are fit to be punished". In the dim light on the pretext of binding my hand with a garland of honey filled Mallikā flowers, you indeed bound my mind as now".[128] The poet has beautifully portrayed here the joy and the pastimes of the young couple. There is alliteration of words and the style adopted is sweet and elegant.

Thus one can find that the play even when considered on the basis of literary merits would be one of the best poetic compositions. Winternitz says that "At any rate we can quite agree with the Mahāmahōpādhyāya that it is the best of the Rāma plays barring Bhavabhūti's Uttararāmacarita"[129]

Dramatic effect:

Among the Sanskrit dramas that used to be staged in the ancient theatre of Kerala. Āścaryacūḍāmaṇi was the most important. There are reference in the Naṭānkuśa to the staging of Āścaryacūḍāmaṇi. According to Prof. K.R. Pisharoti, "the Cūḍāmaṇi, Abhiṣēka and Pratimā constitute the twenty one acts depicting the story of Rāma. All these acts have been very popular though our professional actors act only a few scenes. There three dramas are known among Chākkyars as Ceria Abhiśēka, Valiya Abhisēka and Pādukā Abhiṣēka".[130]

Of the play, the following acts are said to be popular and generally presented

127. *Ibid.*, Act II, V. 4. p. 57.
चरणनलिनसाध्यं यानमाहार्यमम्भः शायनमवनिपृष्ठं मण्डनं स्नानमात्रम् !
तव तरुणि तथापि त्वं श्रिया चक्षुषी मे हरसि पुरमयोध्यामावसन्तीव चित्रम् ॥
128. *Ibid.*, Act. VI, V. 18, p. 199-200.
(आयातं मामपरिचितया वेलया मन्दिरं ते)
चोरो दण्ड्यस्त्वमिति मधुरं व्याहरन्त्या भवत्या !
मन्दे दीपे मधुलवमुचां मालया मल्लिकानां बद्धं चेतो दृढतरमिदं बाहुबन्धच्छलेन ॥
129. *Kuppuswamy Sastry Commemoration Volume*, p. 4.
130. *JBBRAS.*, Vol. I, p. 247, 1925.

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on the local stage.[131] (a) Parṇaśālānka (Act I), (b) Śūrpaṇakhāka (Act II). (c) Māyāsītānka (Act III) (d) Jaṭāyavadhānka (Act IV), (e) Aśōkavanikānka (Act V), (f) Angulīyānka (Act VI). Taking into consideration, the stage restrictions of the ancient theatre of Kerala, an attempt is made here to assess its stage worthiness and dramatic effect.

In the first act, immediately after the commencement of the play, the audience is brought fact to face with Lakṣmaṇa armed with bow and arrows driving away wild animals by the mere twang of his bow string. Having finished the construction of the hermitage, he goes to the banks of the river Gōdāvarī to meet his brother. The restlessness reflected in his soliloquies reveals to the spectators his temperamental nature and prepares them for the subsequent verbal duel between the two brothers. The entry of Śūrpaṇakhā marks the beginning of the storm and the spectators first see her as a lovely maiden. The heated exchange of words between the two brothers excites them and gives them an idea of their character.

In the second act, the dialogue between Śūrpaṇakhā and Rāma is humorous and delightful generating laughter in the audience. The appearance of Śūrpaṇakhā in her demoniac form and her wild dances before Rāma; Laksmaṇa and Sītā fill the audience with awe and wonder. In the local stage where the Āngika type of acting is given preference over others, this can effectively be presented. Again, Lakṣmaṇā's encounter with the demoness, his abduction by Śūrpaṇakhā, his coming down and the wild appearance of the demoness bathed in blood create in them a sense of suspense and fear. When we consider the stage restrictions of those times, the aforesaid incidents are very difficult to be represented on the stage.

In the third act, the presentation of the wonderful ring and the miraculous crest jewel and the description of the wonderful powers possessed by them prepare the audience for the chain of wonderful events going to take place. The appearance of the golden deer and its capacity to produce human sound excite the interest of the audience and they pause for the next thrilling episode.

The appearance of Rāvaṇa and his charioteer as Rāma and Lakṣmaṇa respectively and the manner in which they carry off Sītā fill the audience with wonder. Similarly Lakṣmaṇa's verbal duel with Rāma and the change of form of Śūrpaṇakhā are awe inspiting to the audience. Though the number of actors in the Kerala theatre for the staging of dramas are few and the make ups and lighting arrangements poor, these incidents can be staged with certain amount of success.

In the fourth act, the scene where the trio of Rama, Lakṣmana and Sītā seated in a moving chariot high in the sky and the pair of Rāma and Sītā standing on the ground is unusually dramatic and exacting. But it is difficult to be enacted in a local theatre where there are no arrangements to present such aerial scenes. In all these instances, the dramatist has seen to it that the actor taking the role of Lakṣmana is

131. See, K.P. Naryana Pisharoti, Ascaryacudamani (in Malayalam script), Mangalodayam Press, Trichur, 1967, for details regarding the stage practice of the play.

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not duplicated. The fight between Jaṭāyu and Rāvaṇa impart to the audience tension and agitation.

In the fifth act, the scene where Rāvaṇa makes solicitations of love to Sītā while Maṇḍōdarī and her maid are watching is interesting. The dialogue between the minister and Rāvaṇa is however overdrawn and dull.

In the sixth act, the entry of Hanumān and his meeting with Sītā arrest the attention of the audience. But the conversation between the two is again overdrawn and tedious.

The seventh act is not usually staged. However, there are dramatic scenes such as Sītā's fire ordeal in the act. From the above analysis, it can be seen that the play can be enacted in a manner interesting to the spectators. Prof. Kuppuswamy Sastrigal's remark in this connection is worthy of mention. He says that "As a fine and finished specimen of Nāṭaka type of dramatic composition, it is refreshingly free from the features that contribute to the heaviness and unstage worthiness of certain well known Rāma plays like the Anargharāghava of Murāri and the Bāḷarāmāyaṇa of Rājaśēkhara. With a very agreeable quickness of action secured by the judicious adoption of Ankāvatāra where appropriate and the dropping of viṣkambhas except where they are necessary and with a well adjusted time element, the Cūḍāmaṇi would stage best of all Rāma plays. This is perhaps the reason why it is so popular and esteemed so highly among the professional actors called Cakkyars.[132]

Technique

Āścaryacūḍāmaṇi satisfies all the requirements a drama as laid down in the standard treatises on dramaturgy. This is referred to by the Commentator in the beginning of the first act. The plot is of the miśra type. The story is taken from Rāmāyaṇa.

The benedictory verse is in praise of Lord Viṣṇu. After the end of the prologue, the play proper is introduced through a device called Prayōgātiśaya. There is a viṣkambha between the second and third acts. This belongs to the Śuddha type. The characters introduced are an old sage and a young hermit. They belong to the middle type. Between acts VI and VII also, a viṣkambha has been introduced. A Vidyādhara and his consort take part in. The conversation is in Prākṛt and Sanskrit. Hence this is of the miśra type. There is a pravēśaka in the fifth act. The evil dream of Maṇḍōdarī form its subject matter and the characters inroduced are Maṇḍōdarī and her maid servant. A cūlikā has been inserted in the middle of the pravēśaka. One ankāvatāra is found between the first and second acts and another between the fifth and sixth acts. Thus the poet employs four kinds of devices to indicate that part of the story which is not enacted. The Mukha sandhi commences in the first act of the drama after the end of the prologue when Lakṣmaṇa goes to meet his brother Rāma and his wife, who are resting on the banks of Gōdāvarī. It

132, *AC.*, Introduction, p. 12.

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ends in the second act with the words "*Śrŏtuṁ vismayanīya vastu visayāh*". It brings together for the first time the hero Rāma and the demoness Śūrpaṇakhā, who we know, is responsible for the abduction of Sītā and the subsequent confrontation between the hero and the demon king Rāvaṇa culminating in the staying of the latter. We find the sentiment of wonder swelling up when Lakṣmaṇa expressess his astonishment on seeing the lovely form of Śūrpaṇakhā in the desolate forest of Daṇḍaka. Both Bīja and Ārambha are furnished here. With the taking up of residence by Rāma at Pañcavaṭī the ball of action rolls and the entry of Śūrpaṇakhā further quickens it. The subsequent Śūrpaṇakhā episode which has an important bearing on the course of action in the drama, centres round the Pañcavaṭī hermitage.

The Pratimkha Sandhi begins from the second act and concludes with the end of the same act. Here we see the disfigurement of Śūrpaṇakhā at the hands of Lakṣmaṇa. The dramatic situations such as the appearance of Śūrpaṇakhā in her demoniac form, the sudden carrying away of Lakṣmaṇa by her and then her gate crashing on the ground drenched in blood, brings out the sentiment of wonder in full. The disfigurment of Śūrpaṇakhā, it may be found, prepares the ground for the hero's forthcoming confrontation with the demons. At the end of the second act we find the hero taking a solemn vow to rid the earth of all demons. This is indicative of the Vīra rasa as well as the keynote of the drama. Here we find Bindu and Prayatna incorporated.

The Garbha Sandhi starts from the beginning of the third act and ends with the abducation of Sītā taking place in the same act. Śūrpaṇakhā avenges her mortification by not only inciting Rāvaṇa to abduct Sītā but also by herself taking part in the execution of the abduction plan. There are several awe inspiring situations in this act such as the appearance of the demons in different guises and the miraculous effect of the signet ring and the crest jewel which bring into prominence the sentiment of wonder. At the end of the act, we find the hero sending a message to Rāvaṇa through Śūrpaṇakhā wherein he states that he will slay him and redeem Sītā. Here is found Prāptyāśa. The hero sets himself ready to face Rāvaṇa and he starts making efforts to locate him.

The Avamarśa Sandhi begins in the fourth act and concludes at the end of the sixth act. Here we find the hero working strenuously to discover the whereabouts of Rāvaṇa. He gathers valuable information from Jaṭāyu and forges ahead with an alliance with Sugrīva. He sends Hanumān to Lankā to meet Sītā to convey message and give her ring. The latter returns and gives to the former the crest jewel given by Sītā as a token. Rāma is pleased with the success of Hanumān's mission and becomes confident of redeeming Sītā. Here is found the Niyatāpti. Preparations for the battle of Rāma with Rāvaṇa are well under way.

Nirvahaṇa Sandhi takes up the whole of the seventh act. Rāma has killed Rāvaṇa and redeemed Sītā from his custody. Sītā's chastity is demonstrated by the fire ordeal. The gods arrive. They not only reunite Śrī Rāma and Sītā but also make the former go to Ayōdhyā and assume his royal position. Both Kārya (denouement) and Phalāgama (fulfilment) are achieved here. The end of the seventh

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act sees Sri Rāma going to Ayōdhyā.

The dramatist employ two Patākāsthānakas in the drama. In the first act Lakṣmaṇa says[133] that he is driving away wild animals by the twang of his bow string and that he is clearing the site for putting up a hermitage for his brother. Here is suggested Rāma's forthcoming battle with the demons in which he employs his famous bow. He incurs the wrath of the demons while protecting the hermitages of the sages from their onslaughts. This belongs to the type of Patākāsthānaka called Tulyetivṛtta. In the third act also, there is another Patākāsthānaka. Rāma is worried on seeing ill omens around him such as the throbbing on his left hand. He conjectures as to what they forecast. He fears that the country of Ayōdhyā might have been overrun by enemies or his mothers might have passed away or the demons angry at the slaughter of Khara and has companions intend to retaliate by cheating him with the aid of uncanny powers native to them. These three fears entertained by Rāma have got an implied significance in the forthcoming events. While abducting Sītā, Rāvaṇa appearing in the guise of Rāma confounds her by telling her that Ayōdhyā is in danger of an imminent attack by enemies and that they must hurry up in the divine chariot provided by the sages to Ayōdhyā to help Bharata. It may be found that this is almost identical with the first anxiety entertained by Rāma. The second implies the forthcoming death of Jaṭāyu, a great friend of his father Daśaratha, at the hands of Rāvaṇa while trying to rescue Sītā and the third forecasts the abduction of Sītā by the demon king by means of super-human powers. This Patākāsthānaka belongs to the category of Sāmanyaviśēṣaṇa.

Time and place

The first act of the play has its setting in the Pañcavaṭī forest by the side of the Gōdāvarī river where Laksmaṇa had constructed a hermitage. Rāma refers to this fact while describing the richness of the beauty of the forest of Pañcavaṭī in the beginning of the second act. The drama opens with Laksmaṇa finishing the construction of a hermitage. Rāma and Sītā are resting on the bank of the river. By the time Lakṣmaṇa accomplished his work it would be very late in the morning. When Lakṣmaṇa brought back Rāma and Sītā to the hermitage from the bank of the river, the day would have advanced to the noon. The commentary on the last verse of the act makes a reference to the time as follows:-" *Pāṁsuprasaraṁ prāyaśō madhyāhne bhavatīti pāṁsudhūsaraśābdena ankāvasāne 'Kālōpalaksaṇaṁ api Jñeyam.*[134] Thus the first act comes to an end in the middle of day.

There is no long interval between the end of the first act and the beginning of the second act. This is evident from the commentary which says that Śūrpaṇakhā

133. *Ibid.*, Act. I, V. 5, p. 12-13.
ज्याघोषेण निराकरोमि भयदान् पर्यन्तभाजो मृगान् पर्णैस्सद्म समापयामिशयनं बन्धामि पुष्पच्छदैः ।
वेत्राणामुपपादयामि वलयैरायामिनां विष्टरं सिञ्चामि अितिमाद्रपङ्कजरजोविद्धैरपां रेणुभिः ॥

134. *Ibid.*, Act I, p. 44.

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who had been asked to wait near the hermitage by Lakṣmaṇa finding that the latter has not come immediately goes to meet Rāma. Throughout the act the locus of the action continues to be the same forest. The end of the act synchronises with the end of the day. This is clear from the words of the hero himself who at the end of the act described the sun set. An interval of one might lapses between the two acts and the third act begins at mid-day (or noonday). This can be evidenced by the description of Janasthāna that the banks of the river are strewn with Darbha grass given as offerings along with mantras chanted by the sages earlier and that the sacrificial alters are emitting smoke and that the bees are flying around attracted by the pleasant smell. The commentary explains this as indicating the daily performance of the five types of sacrifices by the sages. These religious rites are usually done before noon. It is clear from the play that the sages had performed their daily religious duties and after performing them had left their hermitages in fear of the demons. So the time at which the third act begins would be above noon. The background of the interlude is the forest of Janasthāna. The rest of the action in the act continues to centre round the forest of Pañcavaṭī.

The time at which the third act ends cannot be fixed since the action started in the third act continues without interruption to the end of the fourth act which portrays the flight of the chariot to Lankā carrying Rāvaṇa and Sītā. The chariot had started for Lankā towards the close of the third act and the flight continues in the forth act. Thus the place of action in this act is the route of chariot from Pañcavaṭī to Lankā. When the curtain falls the day has probably advanced to evening. To evidence this, the description of the falling of the wounded Jaṭāyu given by the charioteer can be cited. Therein the red colour of Jaṭāyu bathed in blood is compared to that of the clouds gathered at the time of sun-set.

The fifth act is preceeded by an interlude and there is no interval between acts IV and V. In the interlude, the dream of Maṇḍōdarī is narrated. The rising of the moon is described by the minister when he goes to meet his master Ravaṇa in the Aśōkavanikā. So the fifth act commences early in the night and extends over the whole night. The background of this scene is the Aśōkavanikā. The scene comes to close by early dawn. This is clear from the fact that Rāvaṇa goes to take his usual bath in the early morning at the end of the act. The commentary states that bathing should be done in the last quarter of the night, before the next day dawns. The sixth act begins in that last quarter of the same night. There is no interval between acts V and VI. For in the beginning of the sixth act, Sītā is seen cursing the moon. The end of the act synchronises with dawn of the next day.

The seventh act, begins with an interlude. From the words of the Vidyādhara who is introduced with his wife, it is clear that the time is early morning. So there is no lapse of time between acts VI and VII. The play comes to an end late in the forenoone, the epilogue being a pointer to it. Thus we find that the action spreads over three days though the actual time taken is less than two full days. A gap of one night occurs between the second and third acts.

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Influence of other poets on Śaktibhadra

Kālīdāsa:- Mahāmahōpādhyāya Kuppuswamy Sastrigal says that "some of Śaktibhadra's verses reminds us of parallels in the works of Kālidāsa and Bhaṭṭa Nārāyaṇa."[135] Then he proceeds to give some parallel verses. He has also traced some of the verses in Āścaryacūḍāmaṇi to the works of Kālidāsa and others.

1. In Āścaryacūḍāmaṇi, when the stage director announces that he is going to enact a play from the south the actress expresses her surprise and she exclaims that if a play has come really from the South, then sand may be squeezed to produce oil and that the sky may put forth blossoms. The director advises her not to get parochial in outlook but to judge things on merits.[136]

In the prologue to Mālavikāgnimitra, when the stage director announces that he is going to put on board Mālavikāgnimitra by Kālidāsa, the actress expresses her surprise and asks him as to why he chose for enactment a play of a new part leaving aside the renowned works of eminent poets. The stage director advises her to examine a work carefully and then form an opinion about it, for everything may not be good in a work, though it may be old. Similarly, a work need not be condemned because it is new. Those (critics) who do it otherwise are fools whose judgement are guided by the opinion of others[137].

2. In Āścaryacuḍāmaṇi and Śākuntala, the reactions of the heroes on perceiving the beauty of their beloveds are similar.

In Āścaryacūḍāmaṇi, Rāma admires the matchless beauty of Sītā which has remained unblemished thanks to Anasūyā's boon in spite of rigours of forest life.[138]

In Śākuntala, king Dusyanta watches from behind Śākuntala and admires her unparalleled beauty, though she is clad in bark-dress.[139]

135. *AC.*, Introduction, p. 10.

136. *AC.*, Act I, V. 3, p. 9.
गुणाः प्रमाणं न दिशां विभागः निदर्शनं नन्विदमेव तत्र !
स्तनद्वये ते हरिचन्दनं च हारश्च नीहारमरीचगौरः ॥

137. *Mālavikāgnimitra* edited by Mr. R. Kole, Act I, V. 2, p. 4.
पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम् !
सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥

138. *AC.*, Act I, V. 4, p. 57.
चरणनलिनसाध्यं यानमाहार्यमम्भः शयनमवनिपृष्ठं मण्डनं स्नानमात्रम् !
तव तरुणि तथापि त्वंश्रिया चक्षुषीमे हरसि पुरमयोध्यामावसन्तीव चित्रम् ॥

139. *Sakuntala* edited by A.B. Gajendragadkar, Act. I, V. 20, p. 13.
सरसिजमनुविद्धं शैवलेनापि रम्यं मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति !
इयमधिकमनोज्ञा वल्कलेनापि तन्वी किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥

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3. The description of the flight of Rāvaṇa's chariot towards Rāma's hermitage in third act of Āścaryacūḍāmaṇi reminds one of the description of king Dusyanta's hunting expedition in the first act of Śākuntala.

4. In the fifth act of Āścaryacūḍāmaṇi, Rāvaṇa before he entres the Aśōkavanikā curses the moon the for showering hot rays on him.[140]	In the third act of Śakuntala, king Dusyanta addressing the god of love and the moon says that the use of flowers as arrows by the former and the shower of cool rays by the latter appear untrue to him.[141]
5. In the sixth act of Āścaryacūḍāmaṇi, Sītā receives the ring given by Rāma from Hanumān and overwhelmed with happiness as well as sorrow speaks to it.[142]	In Śākuntala, when king Dusyanta receives the ring, he has his memory about Śakuntala revived and surcharged with great emotion, he speaks to it.[143]

6. The situations in Āścaryacūḍāmaṇi and Śākuntala, in which Sītā and Śākuntala, are respectively repudiated by their lords betray some similarity.

7. In both Āścaryacūḍāmaṇi and Śākuntala, the reunion of the heroes and heroines take place in the presence of divine beings. In Āścaryacūḍāmaṇi, the reunion of Śrī Rāma and Sītā takes place in the solemn presence of Agni and other gods. In Śākuntala, the reunion of king Duṣyanta and Śākuntala takes place in the benign presence of sage Kaśyapa and Aditi.

140. *AC.*, Act V, V. 6. p. 150-151.
हिमकर हिमगर्भा रश्मयस्तावकीना: मयि मदनविधेये येन वह्निं वमन्ति !
न तव बलमनङ्गस्यापि वा दु:खभाजो जनकदुहितुरेषा शर्वरीनायशक्ति: ।।

141. *Śakuntala*, Act III, V. 3, p.51.
तव कुसुमशरत्वं शीतरश्मित्वमिन्दो र्द्वयमिवमययार्थं दृश्यते मद्विधेषु !
विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै स्त्वमपि कुसुमबाणान्वज्रसारी करोषि ।।

142. *AC.* Act VI, p. 197.
अङ्गुलीयक, इदानीमार्यपुत्र हस्ताभ्याश विरहितस्त्वमपि !
त्वमण्यार्यपुत्रेण पाणिना गृहीतोऽसि ! तव केन विपन्नत्वं
जातं, त्वमण्यमहमिव राक्षस-बन्दीभूत: !

143. *Śakuntala*, Act VI, p. 145.
अये इदं तावदसुलभस्थान-भ्रंशि शोचनीयम् !
तव सुचरितमङ्गलीयं नूनं प्रतनु ममेव विभाव्यते फलेन !
अरुणनखमनोहरासु तस्याश्चयुत मसिलब्धपदं यदङ्गुलीषु ।।
रक्षोवधाद्वरतकर्मविसृज्य चापं गोधाङ्गुलित्रपदवीषु धृतव्रणेन !
रेखानपत्रकलशाङ्किततलेन रामो वेणीं करेण तव मोक्ष्यतिदेवि देव: ।।
चञ्चद्भुजभ्रमितचण्डगदाभिघात संपूर्णितोरुयुगलस्य सुयोधनस्य !
स्त्यानापविद्धघनशोणित शोणपाणिरुत्तंसयिष्यति कचांस्तव देवि भीम: ।।

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The above parallelisms show that Śaktibhadra was considerably influenced by the works of Kālidāsa.

Bhaṭṭa Nārāyaṇa

In Āścaryacūḍāmaṇi and Vēṇīsaṁhāra, in the following two verses there is close similarity in idea, phraseology and metre.

Āścaryacūḍāmaṇi	*Vēṇīsaṁhāra*
In Āścaryacūḍāmaṇi, Hanumān after presenting the Cūḍāmaṇi and Rāma's message to Sītā, assures her that her lord, would untie her braid of her after laying down his bow whose work would stop on the slaughter of demons, with his hand bearing the scare produced by the hand cover, the symbol of an umbrella and a jar in its plam.[144]	In Vēṇīsaṁhāra, Bhīma hearing of the insult done by Bhānumati on his wife Pāñcāli makes a solemn vow that after breaking the thighs of Suyōdhana would tie up his wife's locks of hair with his hands stained red with the thick blood of his enemy.[145]

Prof. Winternitz, however, says that "it seems to me less certain that the verse under consideration in Cūḍāmaṇi (Act VII, V. 21) was suggested by the verse in Vēṇīsaṁhāra (Act I, V. 21) as the learned Professor thinks, though it is quite possible that the drama of Bhaṭṭa Nārāyaṇa who lived in the 8th century A.D., was known to Śaktibhadra."[146]

2. The dream scene in the fifth act of Āścaryacūḍāmaṇi is more or less modelled on a similar dream scene in the second act of Vēṇīsaṁhāra. In Āścaryacūḍāmaṇi, through an interlude, the dream is narrated. The characters that take part are queen Maṇḍōdarī, the wife of Rāvaṇa and her maid servant. In Vēṇīsaṁhāra, in the main act itself, the dream is narrated. The characters that take part in it are queen Bhānumati, the wife of Duryōdhana, her female friend Suvadanā and her servant maid Taralikā. Whereas in Āścaryacūḍāmaṇi, the evil dream forecasts the death of Rāvaṇa, in Vēṇīsaṁhāra, the bad dream predicts the death of Duryōdhana.

These two similar features show that Śaktibhadra while composing his drama Āścaryacūḍāmaṇi was influenced by the Vēṇīsaṁhāra of Bhaṭṭa Nārāyaṇa.

Trivandrum Plays : —Mahāmahōpādhyāya Kuppuswamy Sastrigal,[147] Hiranananda Sastry,[148] A. Krishna Pisharoty[149] and S.K. Sastry[150] find many interesting

144. *AC.*, Act VI, V. 21, p. 204.
145. *Venīsaṁhāra* edited by C. Sankararama Sastry, Act I, V. 21, p. 22.
146. *Kuppuswamy Sastry Commemoration Volume*, p. 3.
147. *AC.*, Introduction, p. 17-28.
148. Bhāsa and the authorship of the Trivandrum Plays, *MASI*, No. 28, 1926.
149. *Bhāsa's Works, A criticism*, Trivandrum.
150. Āścaryacūdāmani, A Review, *Journal of the Royal Asiatic* Society of Great Britain and Ireland, 1927, p.

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similarities between Āścaryacūḍāmaṇi and the thirteen Trivandrum plays and postulate a common authorship for all these plays including Āścaryacūḍāmaṇi. They especially consider Pratimā and Abhisēka Nāṭakas to be the works of Śaktibhadra for the following reasons.

1. *Occurance of parallel expressions, ideas and verses*

a) *Pratimā Nāṭaka*

Āścaryacūḍāmaṇi	*Pratimā Nāṭaka*
In Āścaryacūḍāmaṇi, when Sītā is carried aways by Rāvaṇa in his chariot by appearing in the guise of Rāma, the latter is restored to his original demoniac form by the power of the crest jewel. Sītā is rudely shocked by this sudden change. She cries and calls for help.[151]	In Pratimā Nāṭaka, when Rāvaṇa appears in his demoniac form casting aside his earliar guise as hermit and carries away Sītā, the latter cries and shouts for help.[152]
2. In Āścaryacūḍāmaṇi, Rāvaṇa sees Sītā flabbergasted when he is restored to his original form (which change however, he is not aware of). To please her, he speaks boastfully of his achievements.[153]	In Pratimā Nāṭaka also, Rāvaṇa brags of his heroic deeds to Sītā.[154]

(3). There is great similarity in the description of Jaṭāyu Rāvaṇa fight.
(4). There is description of the fast moving chariot given by the charioteer.

b) *Abhiseka Nāṭaka*

(1). Rāvaṇa before he goes to court Sītā curses the moon for intensifying his

151. *AC.*, Act IV, p. 136.
आर्यपुत्र परित्रायस्व परित्रायस्व, सौमित्रे परित्रायस्व परित्रायस्व माम्: !

152. *Pratimā Nāṭaka* edited by S. M. Paranjape, Act V, p. 48, Poona, 1930.
आर्यपुत्र परित्रायस्व परित्रायस्व !
सौमित्रे परित्रायस्व परित्रायस्व माम् !

153. *AC.*, Act IV, V. 6, p. 138.
नाहं बन्धुरगात्रि भीतिविषयस्ते किं मुधा खिद्यसे त्रातुं त्वां ससुरासुरे त्रिभुवने किं वा मनः कुर्वते !
मय्यस्मिन् परिपन्थिनि प्रकटित-क्रोधान्धदिग्वारण स्थूलव्यायतदन्नकोटिकुलिशव्यालीढवक्षस्स्थले !

154. *Pratimā Nāṭaka*, Act V, V. 16. p, 48.
युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ !
दर्पाद् दुर्मतिमप्रमेयबलिनं रामं विलोभ्यच्छलैः सत्वां हर्तुमना विशाल नयने प्राप्तोऽस्म्यहं रावणः !

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sufferings. While Rāvaṇa is engaged in courting Sītā, he is informed by the bards that the time for his bath has approached. (3) There is a scene in which Hanumān describes to Sītā the pangs of separation of Rāma. (4) When Hanumān recounts to Sītā the pangs of separation of Rāma, Sītā is affected by sympathy and sorrow at the sufferings of her lord. (5) Sītā intensely question Hanumān to find out whether he is in truth a messenger of her lord. (6) During the conversation between Hanumān and Sītā the former asks the latter to tell her as to how he came into contact with her lord Rāma. (7) Sītā after giving Hanumān her crest jewel and message to Rāma asks him to convey her sufferings to her lord in such a way thatit does not cause much grief to him. (8) Rāma after the battle with Rāvaṇa is over, expresses his satisfaction that he has redeemed the two pledges he had undertaken namely killing Rāvaṇa and releasing Sītā from his custody. (9) Rāma tells Sītā who had undergone the fire ordeal that he made her to undergo the fire ordeal in order to demonstrate to the world her chastity and satisfy the public though he did not suspect her of her chastity and devotion to him.

2. *The prologue*

The problem of *nāndī* in the Trivandrum plays and the Sanskrit dramas of Kerala origin has been discussed separately in the concluding chapter. In both the dramas of Bhāsa and Āścaryacūḍāmaṇi, they begin with the sentence "*nāndyantē tataḥ pravīśati sūtradhārah*". In both the cases, the word '*Sthāpana*' is used instead of '*Prastāvana*'. Further, in both instances, the prologue closes with a reference to the character about to enter after the remark "*ayē Kinnu Khalu mayi vijñāpanavyagre Śabda iva śrūyatē*". But these common features found in the dramas of Bhāsa and Āścaryacūḍāmaṇi cannot be construed as an important reason to declare a common authorship for all of them. For, these features are seen in other non-Kerala dramas also.

There are many important differences between the prologues in the Bhāsa plays and Āścaryacūḍāmaṇi. Some of the Nāndi verses in the Bhāsa plays for example in Svapnavāsavadatta make use of the divice Mudrālaṁkāra to indicate the names of the various characters in the play. In the Nāndi verse of Āścaryacūḍāmaṇi, no such device is employed. Further, in the prologues of the Bhāsa plays, no mention is made of the name and author of the play. In Āścaryacūḍāmaṇi, on the other hand, the name of the play and its author is clearly given. Prof. Parānjape says that "the Nāndi verse of Cūḍāmaṇi is a long and elaborate verse of the Śraghdharā metre and as such it is not the same sort with the first verse of the so called Bhāsa plays. Although the word *Sthāpana* is used instead of *Prastāvana*, still the *Sthāpana* of the Cūḍāmaṇi is more lengthly like the prologues of some of the modern dramas of Bhavabhūti and Śītā Harsha, than the short and succinct Sthāpanas of the so called Bhāsa plays".[155]

155. Professor Paranjape, Bhāsa verses Śaktibhadra, *Annals of the Bhandarkar Oriental Institute*, Vol. IX, Part I, p. 1-9, 1927.

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3. Occurance of Pratimā Nāṭaka, Abhiṣēka Nāṭaka and Āścaryacūdāmani in a single manuscript

Kuppuswamy Sastri draws attention to an old injured Sritala manuscript of Malabar which he has found in the archives of the Government Oriental Manuscripts Library and which he claims to contain in itself the three Rāma dramas, the Cūḍāmaṇi, the Abhisēka and the Pratimā. He infers from it that the three plays might possibly have been composed by one single author. He says "these consideration might easily lead one, adopting a line of argument similar to the one adopted by the learned editor of the Trivandrum plays to say though without sufficient warrant, that Śaktibhadra himself was the author of the three plays".[156]

Prof. Paranjape rejects the argument of Sri Sastrigal and says "But if according to the common parlance the incident simply means that the three plays are written together in one common manuscript, how can it lead to the common authorship of the three plays? A manuscript copy just like any printed book of selections in modern times may and can comprise within itself the writings of different authors without any harm. There can be no such rule in existance and in force that each manuscript must contain the works of one writer only."[157]

Another manuscript has been found in the Trippunithura Library.[158] The manuscript is fairly old and is found to contain about seven dramas including Āścaryacūḍāmaṇi, Uttararāmacarita, Kalyāṇasaugandhika. The authors of Uttararāmacarita and Kalyānasaugandhika are well known and their names have been found in the prologues of their dramas.

If one is to follow the line of argument advanced by Sri Sastri, the authorship of Uttararāmacarita and Kalyāṇasugandhika has to be assigned to Śaktibhdra, which is against historical and established facts. Therefore, the argument of Sri Sastri proves nothing and it is no evidence to prove the authorship of Śaktibhadra as far as Abhṣēka and Pratimā are concerned.

4. Depiction of the battle scene on the stage

Kuppuswamy Sastri says: "It would be interesting to observe here that a characteristic deviation from Bharata's dramaturgic rule forbidding the presentation of death or fight on the stage is found in the scene of Jaṭāyu's fight with Rāvaṇa in the fourth act of the Cūḍāmaṇi as in the Abhiṣēka and Ūrubhanga."[159]

In the Abhiṣēka Nāṭaka, in the first act, the fight of Bāli and Sugrīva ending in the death of the former is presented on the stage. But in Pratimā Nāṭaka, the Jaṭāyu Rāvaṇa fight is narrated through an Interlude in the sixth act. In the Ūrubhanga, the death of Duryōdhana is presented on the stage while his fight with Bhīma is narrated through an interlude. These instances will show that the author

156. *A.C.*, Introduction, p. 19-20., See also N.P. Unni, New Problems in Bhāsa Plays, College Book House, Trivandrum, 1978, p. 174 where 21 manuscripts containing the three plays are reffered to.
157. *Op. cit.*, p. 3.
158. The manuscript was personally examined by the author during his visit to that library.
159. *AC.*, Introduction, p. 19.

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of the Trivandrum plays did not have any uniform or rigid view regarding the presentation of battle scenes or deaths on the stage. Hence on the basis of the occurance of a similar scene in Āścaryacūḍāmaṇi, its authorship and the authorship of the Trivandrum plays cannot be placed on one and the same person as advocated by Prof. Kuppuswamy Sastrigal. In this connection, it may be pointed out that in Āścaryacūḍāmaṇi, in the fourth act, the fight between Jaṭāyu and Rāvaṇa is described at length and presented on the stage.

The Nāṭyaśāstra lays down that battles, deaths etc. should not directly be represented on the stage.[160] Other treatises on dramaturgy, such as Daśarupaka[161] and Sāhityadarpaṇa[162] also hold the same view. The Naṭāṅkusa[163] expresses the same opinion as that contained in Daśarūpaka. It curiously, however, does not criticise the introduction of the battle scene in the fouth act of Āścaryacūḍāmṇi. On the other hend, it keeps complete silence over trhe issue.

It is possible to surmise that for the introduction of the battle scene in Āścaryacūḍāmaṇi, Śaktibhadra might have been influenced by the Abhiṣēka Nāṭaka or he might have dliberately trespassed the rules of dramaturgy in order to endow his drama with greater dramatic effect as well as to delineate effectively the sentiment of woderment.

CONCLUSION

On the basis of the above similarities, Prof. Kuppuswamy Sastry and others urge for a complete rejection of the Bhāsa theory and postulate a common authorship for the thirteen Trivandrum plays and Āścaryacūḍāmaṇi. Professors Dhruva and Paranjape have come out strongly against this and they have pointed out a number of important differences between Āścaryacūḍāmaṇi and Abhisēka and Pratimā Nāṭakas. While there are many parallelisms between Āścaryacūḍāmaṇi and Pratimā and Abhisēka Nāṭakas one can on a careful examination of these plays find conspicuous differences such as the difference in the language and style and in the presensation and denouement of plot. The following are the important differences. (1) Whereas in the Āścaryacūḍāmaṇi, the name of the author is mentioned with much gusto in the prologue, in the Abhiṣēka and Pratimā Nāṭakas, it is conspicusly absent. (2) The intention and purpose behind the introduction of the battle scene in Āścaryacūḍāmaṇi as thought by Śaktibhadra might have been different from that of the author of the Trivandrum plays who has introduced similar scence in his plays. (3) In the Āścaryacūḍmaṇi, the ring and the crest jewel are endowed with magical powers and they play a very important role in the drama. But in the Pratimā and Abhiṣēka Nāṭakas, they are not even mentioned. Prof. Paranjape says"From a psychological point of view, it is absolutely clear that the temperaments of the two minds are entirely of a divergent character".[164]

160. *Nātya Śāstra*, Vol. II, Ch. XVIII, 38, p. 426.
161. *Dr.* Ch. II, Vs. 34 and 35.
162. *Sāhitya Darpaṇa*, Ch. VI, V. I.
163. *Naṭāṅkuśa.*, *T.* 1190, p. 48.
164. *ABORI.* ,Vol. IX, p. 5.

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(4) In Āścaryacūḍāmaṇi, the style used is vaidarbhi. The descriptions are elegant, graceful and realistic. Śaktibhadra shows a preference to the use of Śārdūlavikrīḍitā metre. In both Pratimā and Abhisēka Nāṭakas, though the style adopted is Vaidarkhī, there is not found that simplicity and charm which characterise Āścaryacūḍāmaṇi. (5) Śaktibhadra has introduced in his play many pithy sayings as for instance from the aphorisms of Cāaṇkya. (6) In the Pratimā Nāṭaka, there are two instances in which the same verses are repeated by the same characters in however different contexts. In the fouth act, Rāma recites the verse "Vakṣah prasāraya kavātaputapramānam" which he again recites in the seventh act. Further, in the fourth act, Sumantra recites the verse "Narapatinidhanam" which with some changes he again recites in the sixth act. This feature is not seen in Āścaryacūḍāmaṇi. (7) Śaktibhadra is endowed with a rich fancy and he has created new characters such as the charioteer and the minister to Rāvaṇa in Āścaryacūḍāmaṇi.

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IV

SĪTĀRĀGHAVA

Author

Rāmapānivāda was a prolific writer in Sanskrit and Prakrt. His writings reveal that he was a master-mind who contributed to divergent fields of literature such as grammar, poetry, drama, music, prose and prosody.

Works

Prakrt works by the author are Usāniruddha and Kamsavahō. Usāniruddha.[1] is a kāvya in Prakrt divided into four cantos based on the marriage between Ushā and Aniruddha as given in Śrīmad Bhāgavat. At the end of the work, there is a colophon consisting of four verses and the first is important in indicating the author of the work.[2] Kamsavahō[3] is another Prakrt kāvya in four cantos dealing with the Bhāgavata story beginning from Akrūra's meeting with Kṛṣṇa and concluding with the death of Kamsa. Besides, Rāmapāṇivāda has also written a commentary on the Prakrit Sūtras of Vararuci.[4]

In the field of dramatic literature also, Rāmapāṇivāda ranks well by his literary contribution. He has written two Vīthis, a Prahasana and a full-fledged Sanskrit drama.

Vīthis : Candrikāvīthi[5] dealś with the marriage of Candrasēna, the king of Aṅga with Candrikā, the daughter of the Vidyādhar, Maṇiratha. A demon by name Caṇḍa abducts the bride and by the grace of Lord Vighnēśvara, the bride and the bridegroom get reunited. The play ends with a scene of their marriage.

1. Ed. S. Subramanya Sastry and Dr. C. Kunhan Raja, Adayar, 1943.
2. *Ibid.*, p. 80-81.
   कव्वं पाअडरुवं घडिअमिणं रामपाणिनाएण !
   पाअडमग्गो गाहोजेण सुहं होज्जं बालाणाम् ।।
3. Ed. Dr. A.N. Upadhye, Kolhapur, 1940.
4. Ed. Dr. C. Kunhan Raja and K. Ramachandra Sarma, Adayar, 1946.
5. Ed. K. Rama Pisharoty and published in the *Bulletin of the Ramavarma Research Institue*, No. 3, pp. 1-14, 1934.

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Lilāvatī Vīthī,[6] by the same author, is concerned with the love story of king Vīrapāla of Kuntala and Līlāvatī, the daughter of the king of Kārṇāṭaka. The king fearing the aduction of his enemies, places her under the care of Kalāvatī, the wife of king Vīrapāla. Love develops between Vīrapāla and Līlāvatī, though Kalāvatī tries to keep her away from the king. Vaihāsike, the boon companion of the king, comes to know of this and he brings about their union through a yōginī called Siddhimatī.

Prahasāna and drama :—

Rāmapāṇivāda has also composed one Prahasana by name Madanakē tucarita.[7] It describes the love between Visṇumitra, a bhikṣu in Ceylon and Anaṅgalēkhā, a courtesan. King Madanakētu comes to know of the unrighteous conduct of the bhikṣu and he requests Śivadāsa, a yogin of superhuman powers, to dissude the bhikṣu from the unholy alliance and thus save the country from moral ruin. Śivadāsa with the help of his yogic powers succeeds in creating disgust in the bhikṣu towards worldly pleasures. Visṇumitra, whose religious faith was revived, starts on a pilgrimags as descrided at the end of the drama. The playwright has characterised the work as a diversion for him. It may be viewed as a satire against the so-called bhikṣus and others who pose as religious men.

Sītā Rāghave īs a drama dealing with the story of Rāma beginning from his chilhood and ending with his coronation.

Rāmapāṇivāda has tried his hand in Campū literature and his Bhāgavata Campū[8] deals with the story of Śrīmad Bhāgvata. At the beginning of the work, in a stanza the author speaks of his preceptor Nārāyaṇa Bhaṭṭa.[9] It ends with the story of Muaukundamōksa. The work is stated to have been very popluar with the Cākkyārs. Vatakkumkkur Rajarajavarmaraja however doubts whether the Cākkyārs were actually using it for their performance.[10]

Rāmapāṇivāda has left an indelible mark on Sanskrit Kāvya also. Important kāvyas composed by Rāmapāṇivāda in Sanskrit are Rāghavīya and Viṣṇuvilāsa. Rāghavīya[11] is a work in twenty cantos dealing with the story of Ramāyaṇa. Dr. L.A. Ravivarma surmises that he author might have probably intended this work as a kavya text for students.[12] His surmise is based on the following facts that in the

6. Published by the University Manuscripts Library, Trivandrum, Tss, No. 14, 1948.
7. Ed. Dr. P.K. Narayana Pillai and published by the University Manuscripts Library, Trivandurm, 1948.
8. Ed. Dr. K. Raghavan Pillai and published by the University manuscripts Library, Trivandrum, 1964.
9. *Ibid.*, p. 2.

   श्री नारायणभट्टपादगुरुपादानां कृपानुग्रहः श्री कृष्णस्य कथां कथापयति यं चम्पूप्रबन्धात्मिकाम् !
   रामो नाम पाणिवादकुलजः पाणी शिरस्यर्ण्पयन् ब्रह्मभ्यः प्रणतिं करोति खलु वस्सभ्यास्समभ्यागताः ।।

10. *Mahākavi Rāmapāṇivādan*, p. 69, 1962.
11. Ed. Dr. L.A. Ravivarma and published by the University Manuscripts Library, Trivandrum, 1942.
12. *Ibid.*, Introduction, p. 20,

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colophon to Rāghavīya there is the statement of the author that the work is intended is to increase the knowled ge of the boys (*balavyutpatti-hetave*) and that there is a commentary to the work entitled Bālapāṭhya written by Ramapanivada himself. An informative verse occurs in the colophon to the aforementioned commentary.[13]

Viṣṇuvilāsa[14] is a poem in eight cantos dealing with the nine incarnations of Viṣṇu. Rāmapāṇivāda himself seems to have written a commentary named Viṣṇupriyā on that work. From the available manuscripts, it is known that the said commentary is available only up to the end of the sixth canto. It is not possible to determine whether the author completed the work or not. There is a controversy among scholars regarding the authorship of the commentary. Ullur Parameśvara Iyer considers the work to be genuine literary product of Rāmapāṇivāda.[15] Dr. P.K. Narayana Pillai, however, disagrees with them and cites a number of reasons to prove that it is not the work of Rāmapāṇivāda.[16]

Rāmapāṇivāda has written a number of stōtras in praise of various gods and in this respect, he seems to be non-partisan. Ambaranadīśa Stōtra is a poem comprising one hundred and thirteen verses on Lord Kṛṣṇa, the presiding diety of the temple at Ambalapuzha. At the end of the work, there are three verses eulogising king Dēvanārayaṇa and in the two verses the names of the author and his preceptor are given.[17]

Sūryaśataka[18] is a short stōtra work containing eight stanzas in praise of the sun and in the last two verses, the names of the author as well as the place where it was composed are mentioned. There are two Mukundaśatakas[19] written by Rāmapāṇivāda. The first consists of one hundred and seven verses and is divided into ten daśakas in praise of Lord Mukunda of Mukundapura. Some of the verses are practically the same as those seen in Viṣṇuvilāsa.[20] There is a commentary on

13. A maunscript of the work is available in the Kerala University Manuscripts Library, Trivandrum (No. 81).
रामेण पाणिवादेन राघवीयमिदं कृतम् !
तेनैव बालपाठ्याख्याव्याख्याण्याख्यायि धीमता ॥
14. Ed. Dr. P.K. Narayana Pillai and published by the University Manuscripts Library, Trivandrum, 1951. The commentary Visṇupriyā has also been published along with the text.
15. *KSC.*, Vol. III, p. 371.
16. *Viṣṇu Vilāsa*, Introduction, p. 6-7.
17. Ed. K. Narayana Pisharoti and published in the *Sāhitya Parishat Traimasikam*, Vol. VII, p. 170-186.
भूतेषु सर्वेष्वपि निर्विशेषं भूयस्तरामाहित कारुणीकम् !
भूदेवतामम्बरवाहिनीशं श्रीदेवनारायणमाश्रयामः ॥
श्रीनारायणभट्टपादरसां कारुण्यवारानिधेर्ग्गर्भादुद्भविभिश्शुभैर्मधुरिपुस्तोत्राअरैम्मौंकितकैः !
रामेण ग्रथितामिमामविरतं यः श्लोकसारस्रजं कण्ठे लोठयति प्रयास्यति कृती मर्त्यस्स विष्णोःपदम् ॥
18. This has been published with Ambaranadiśa-stōtra in the *Sāhitya Parishat Traimāsikam*, Vol. VII, p, 170-186.
19. Published in the *Journal of the Travancore University Manuscripts Library*, Vols. I and II, p. 1-86, 1945-46.
20. *Ibid.*, Introduction, p. XVIII.

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the work which is elaborate and learned. Nothing is known about the author of the commentary except what has been said by him in the beginning of the commentary that he was a fellow student of Rāmapāṇivāda.[21] The other Mukundaśataka consists of one hundred and one verses and it is similar in subject and treatment to the first one. Śivaśataka[22] is another stōtra of Rāmapāṇivāda. It is divided into two daśakas and it seems to have been written under the influence of Nārāyaṇīya.

Apart from the vyākhyas, Viṣṇupriyā and Bālapātha mentioned above, Rāmapāṇivāda has also written a commentary by name Vilāsinī[23] on Śrī kṛṣṇavilāsa Kāvya and another commentary known as Vivaraṇa[24] on the Dhātukāvya of Mēlputtūr Nārāyaṇa Bhaṭṭatiri. In the beginning and at the end of the first canto of the Vivaraṇa the author mentions Mēlputtūr Nārāyaṇa Bhaṭṭatiri.[25]

Vrttavārttika[26] of Rāmapāṇivāda is a work containing the definitions and illustrations of various metres current in Sanskrit in the form of kārikā and vṛttī. Rāsakrīḍa[27] is a short poem illustrating the permutations (*prastāra*) of the anuṣṭubh metre.

There is a nṛtyaprabandha by Rāmapāṇivāda provisionally named Gītā Rāma.[28] The other works of Rāmapāṇivāda are Śivāgīti[29], a work on the model of Jayadēva's Aṣṭapadī on the goddess at Mukkola, Śṛṇgāraviṁśatī[30] and Tālaprastāra[31], a work dealing with tāla in music. Some scholars attribute the authorship of a work on Jyōtisa also to Rāmapāṇivāda. Vatakkumkkur Rajarajavarmaraja

21. *Ibid.*, p. XXII.
22. Published in the *Journal of the Travancore University Manuscripts Library*, Trivandrum, Vol. II, No. 3, p. 1-18, 1946.
23. A manuscript of the work in Kerala University Manuscripts Library, Trivandrum (No. 4151) contains the commentary for the first eight cantos. Another manuscript (No. 4160) in the same library contains the commentary on cantos IX and X. In the Trivandrum Palace Library, there is a manuscript of the work (No. 1949).
24. Ed. by Dr. S. Venkitasubramania Iyer, Kerala University Sanskrit Department series No. 6, Trivandrum, 1970.
25. *Ibid.*

श्रीनारायणकविना रचितं यद्धातुकाव्यमतिभूव्यम !
क्रियते तस्य विवरणं किमपि मया पाणिवादेन ।।
श्रीनारायणनामकोपरिनवग्रामस्वधामाधिप-क्षोणीदेवकविप्रकाण्डकलितं यद्धातुकाव्यंशुभम !
व्याख्या तस्य तु पाणिवादरचिता संक्षेपरूपैवया तस्यां प्राथमिको निकामगुरुतादुर्गोहि सर्गोऽगमत् ।।

26. Ed. by K. Sambasiva Sastri and published by the Manuscripts Library, Trivandrum, 1937.
27. This has been published along with Vrttavārttika.
28. A manuscript of the work (No. C.O.L. 562) is available.
29. *KSSC.*, Vol. IV, p. 126-136. According to Vatakkumkkur Rajarajavarmaraja, the colophon at the end is: *Samāptyeyam Śivāgītih Śrī Gurubhyō Namah.* He therefore surmises that the name of the work is Śivāgiti, Ullur Paramesvara Iyer names it as Pancapādi (*KSC.*, Vol. III, p. 369).
30. *KSC.* Vol. III, p. 370. There is no known manuscript of the Work.
31. A manuscripts of the work is available in the Government Oriental manuscripts Library, Madras. The second benedictory verse in Sitaraghava is also given at the beginning of the work. See *KSSC.*, Vol. IV, p. 108.

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ascribes the authorship of Aksaramālāstōtra, Sri Ramabhadrastōtra and Jayantamangalastōtra which are respectively in praise of Visṇu, Śrī Rāma and the deity in the temple at Jayantamangala as well as of Dēvanārāyaṇaprasasti, which is an euology on king Dēvanārāyaṇa of Ambalapuzha.[32] Ullur Paramesvara Iyer[33] attributes the authorship of Uttararāmacarita kāvya also to Rāmapāṇivāda, though there is no evidence to that effect.

Life: Rāmapāṇivāda has given in some of his works certain details about him and the patrons from whom he received inspiration and encouragement. Visṇuvilāsa was written at the instance of Rāma Kubēra a member of the Pāliyattu Acehan family.[34] There, he refers to his teacher Nārāyaṇa Bhaṭṭa.[35] In the first Mukunda Sataka, Rāmapāṇivāda mentions king Āryaśrīkaṇṭha Rāma Varma[36] identified with the chief of Manakuḷam, who is known to have the hereditory title Āryaśrīkaṇṭha. From the prologue to Candrika vīthi, one understands that it was written at the instance of king Vīrarāya of Prakāśarājya (Veṭṭattunāṭ) and that it was enacted at the Śiva temple at Śrī Parakroḍa (Triprangōṭu in Malabar).[37]

Rāmapāṇivāda seems to have dedicated the work Rāghavīya to king Dēvanārāyaṇa of Ambalapuzha.[38] Therein, he refers to his teacher Nārāyaṇabhaṭṭa.[39] In the Gītā Rāma, the author says that it was written at the instance of

32. *Op. cit.*, Vol. IV, ch. V, p. 121 and 149.
33. *KSC.*, Vol. III, p. 370. Shri K.R. Pisharoty who edited the Uttararāmacarita Kāvya however ascribes the work to Melputtūr Nārāyaṇa Bhaṭṭa. See *Uttararāmacarita-kāvya*, introduction, p. iv, 1934.
34. *Visnuvilāsa*, Introduction, p. 3-4.
श्रीमद्रामकुबेरनाम सुमति श्रीपालियश्रीपतिप्रीतिस्फीततमोद्यमेन कलिनं केनापि नानारसम् !
काव्यं विष्णुविलासनाम कमलाजानेः कथावर्णनं पूर्णं हन्त जयन्तमङ्गलमहाविष्णोः कृपानुग्रहात् ॥
35. *Ibid.*, p. 4-5.
करोतु नारायणभट्टदेशिकप्रसादनिर्दोषतुषारदीधितिः ।
मदन्तरिन्दूपलमुकितमाधुरींझरीपरिष्यन्दितयानिसुन्दरम् ॥
36. *Mukunda Śataka*, Vol. 107, p. 85.
श्रीरामवर्मनृपतिर्मतिमान यदार्य श्रीकण्ठवंशकलशाम्बुधि पूर्णचन्द्रः !
केनापि कामदमचीकरदीदृशं तन्मौकुन्दमद्य शनकं जगतां हिताय ॥
37. In the manuscript used by Prof. K. Rama Pisharoti, this portion is not found.
38. *Rāghavīya*, Introduction, p. 2.
यस्य निर्म्मलयशोमताल्लिका लोकरङ्गभुवि लासिकायते !
सार्वालौकिकमहागुणाम्बुधे तं भवन्नमहमित्यमर्थये ॥
योभूदङ्कुरिनो मनोरथतरुश्चित्तालवाले पुरा चद्धस्ते स तु चोलखण्डननिबन्धावस्थितिश्जीनतः !
पश्चात पल्लवितस्ततः कुसुमितस्तद्गुण्यताकर्णनात्तद्ग्रन्थाग्रयसमर्प्पणेन सफलीकुर्यात्तिमेनं भवान ॥
सारस्यैकसमाश्रयोम्बरधुनीलीलारतः सन्ततं राजीवेक्षणराजहंसपृथुको यन्मानसे खेलति !
तस्मादाश्रितनन्दनात्सुमनसां संसेवितात्सञ्चयैः को वा कल्पतरोरिवात्रभवतो लोकोऽनवाप्रेऽभ्यितः ॥
39. *Ibid.*, p. 181.
श्रीनारायणभट्टपादगुरुपादानां प्रसादोदयादेतन्किञ्चन राघवीयमिति यत्काव्यं कृतं केनचित !
अप्रज्ञत्ववशादमुष्य महनो रामायणाम्बोनिधेरक्षोभ्यत्वबलाच्च तत्र सुलभो बालव्युत्पत्तिलब्धये ॥

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king Dēvanārāyaṇa.[40] In the Viṣṇupriyā, the commentary to Viṣṇuvilāsa, at the end of the sixth canto there is a verse in praise of Lord Kṛsṇa of Ambalapuzha[41] which probably indicates that the work was written while Rāmapāṇivāda was at Ambalapuzha. Ambaranadīśastōtra as mentioned above was written at Ambalapuzha. In Līlavātī Vīthi, Rāmapāṇivāda mentions his uncle Rāghavapāṇivāda who belonged to Mangalagrama and speaks of a Brahmin most probably his own teacher, held in high esteem by king Dēvanārāyaṇa. He further states that the work was written at Ambalapuzha.[42] In Madanakētucarita, Rāmapāṇivāda says that he belonged to Mangalagrama. Therein, he mentions Nārāyaṇa Bhaṭṭa also.[43]

In Sītārāghava, there is the reference to the author's teacher Nārāyaṇa Bhaṭṭa, the Trivandrum City, the Padmanābhaswāmi Temple and king Mārttāṇḍavarma of Travancore.[44] From this, it is surmised that the said drama wās written while Rāmapāṇivāda was enjoying the patronage of king Mārttāṇḍavarma. The statement in the drama that it is going to be enacted before an invited assembly of scholarly Brahmins at Trivandrum is significant.

From the above it can be surmised that Rāmapāṇivāda was patronised by the local chieftains and kings such as the Pāliyattu Acehan Śrī Rāmakubēra, Manakkuḷam Ārya Śrīkaṇṭha Rāmavarma Rāja, king Vīraraya of Veṭṭattunāṭ, king Dēvanārāyaṇa of Ambalayuzha and king Mārttāṇḍavarma of Travancore. Vatakkumkkur Rajaraja Varma Raja states that certain passages in Bhārata Prabandha indicate that Rāmapāṇivāda was enjoying the patronage of king Gōdavarma, the ruler of Aśvavaṭṭa and the king of Kozhikode.[45]

40. The Rāmāyaṇ of Bodhāyana referred to in this verse is the Hanumat Nāṭaka *KSC.* Vol. III, p. 342.
श्रीमत्बोधायनेन स्वयमुपरचितं चारु रामायणं यच्छ्रुत्वा गूढं तदेतन्महितजनमहामङ्गले रङ्गदेशे !
रामश्श्रीदेवनारायणधरणीपते राज्ञया पाणिवादो गेयं लीलानुकूलं मलयति कृपया सूरयः पूरयन्तु ॥

41. *Viṣṇuvilāsa*, Sarga VI, v. 61, p. 189.

42. *Līlāvatī Vithi*, p. 1-2. According to Dr. K. Kunjunni Raja, the appealation *Purānamahisura-variṣṭha* refers to Pazheṭattu Bhaṭṭatiri. *CKSL.*, p. 196.
आज्ञापितोऽस्मि निखिलशास्त्रपुराणनाटक प्रपञ्चसततविशदान्तरात्मनो नित्यसन्निदधदम्बरधुनीनाथ-परिचरणपरायणस्य महाराज देवनारायणस्य पादपद्मोपजीविना महीसुरसमाजेन.....
ननु तादृश्यगुणविशिष्ट लीलावती नाम वीथी मदधीनैव ! श्रयतां अस्ति मङ्गलग्रामवास्तव्य राघवपाणिघस्य भागिनेयो रामो नाम पाणिवादः ! यः पुराणमहीसुरवरिष्ठस्य प्रियमित्रमिति श्रयते !

43. *Madanaketucarita*, p. 2.
मारिष, अपि श्रृणोषि मङ्गलग्रामवास्तव्येन रामपाणिवादेन विरचितं मदनकेतुचरितं नाम प्रहसनं अस्मदवशे वर्तत इति :

44. *Sīta-raghava*, Act. I, p. 1-3.

45. *KSSC.*, Vol. VI, p. 342.
रचितनटनलीलो नीतिमानश्ववट्टः !
क्षितिपतिकुलजन्मा मोदते गोदवर्मा ॥
सोऽयं सम्प्रति मानविक्रममहीपालश्चिरं जीवतु ।

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Teacher: As is seen above, Rāmapāṇivāda in almost all his works refers in respectful terms to one Nārāyaṇa Bhaṭṭa. He is stated to be a Brahmin and that he was held in high esteem by king Dēvanārāyaṇa of Ambalapuzha. Becond this, Rāmapāṇivāda does not give any information about his teacher. Various scholars identify him variously with scholars such as Mēlputtūr Nārāyaṇa Bhaṭṭa,[46] a bhaṭṭatiri of Pazhayaṭattu Illam located near Killikurichimangalam,[47] a Bhaṭṭatiri of Trkkaraṇa Illam (also callnd Trkkāramaṇ) near Killikurichimangalam[48] and Tekkēṭattu Bhaṭṭatiri.[49] The first identification is prima facie out of question as Mēlputtūr died in A.D. 1666.[50] Furthur, when Rāmapāṇivāda refers to him in his commentary on Dhātukāvya, a work of Mēlputtūr, he does not speak of him as his teacher. As for the second identification, there is no conclusive evidence in its favour.The third identification is based on the following points: (a) that Tṛkkaraṇa is the Bhaṭṭatiri family residing very near to Killikurichimangalam. (b) that a verse in Vilāsini[51] discloses the fact that Rāmapaṇivāda's teacher caused the bimba pratishṭha of the Killikurichimangalam temple. (c) that the traditional tantrins of the temple in Killikurichimangalam are the members of the Tṛkkaraṇa family. (d) An inscription in the outer periphery wall of the temple in Killikurichimangalam states that Rāmapāṇivāda a resident of Śukālaya (i.e. Killikurichimangalam) causes the construction of a baliprastara for Śiva:

Śrī bali-prasthara-śaṁbho Śri śuk-ālaya-vāsinā /
Rāmēṇapāṇivādēna kāritō bhūtāyē dhruvam //

(e) Kuñcan Nambyār in Laṇkamardanam speaks of his teacher as Śrītatvāncēta brāhmaṇa.

We shall now examine the aforesaid four points in detail. The first point can easily be dismissed for the reason that the close proximity of Tṛkkaraṇa illam to Rāmapāṇivāda's birthplace need not necessarily make one of its members as his teacher. A verse[52] found in the folio of a Bālabhārata manuscript owned by the

46. K. Sambasiva Sastri, Introduction to *Viṣṇugita*, p. XII. But Sastri speaks of it as a rare possibility.
47. Vatakkumlur Rajarajavarma Raja, *KSSC.*, Vol. IV, p. 11.
48. Ullur S. Parameswara Iyer, *KSC.*, Vol. III, p. 358.
49. V. Narayanan Nair, Rāmapāṇivādaṇṭe Guruvāya Nārāyaṇa Bhaṭṭatiri, *Mātrubhūmi Weekly*, 19th August, 1936.
50. *Matsyāvatāra Prabandha*, Introduction, p. 3, Trivandrum.
51. Quoted by Vatakkumkkur in *KSSC*, Vol. IV, p. 140.
गुरुणा भूसुरेन्द्रेण कल्पित क्षेत्रमुत्तमम् !
अध्यासीनं नमस्कुर्वे सर्वेशं चन्द्रशेखरम् ॥
52. *KSC.*, III, p. 372.
क्षोणीदेवक्षितीशो निजमिवतनयं देवनारायणाख्यो बालये यं लालयित्वा विधिवदथपरं शास्त्र-
मध्यापचित्वा !
संरक्षन् यत्कुटुम्बं द्रविणविरणात् कामितं साधूयित्वा स्नेहेनापालयन्मे दिनमनु सगुरुः श्रेयसे
बोभवीतु

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Kalakkattu house in Malabar discloses the fact that king Dēvañarayaṇa of Ambalapuzha not only brought Rāmapāṇivāda up as his son but also got him educated properly. It is therefore possible to infer that Rāmapāṇivāda was educated at Ambalapuzha itself.

As regards the second point, it is based on the supposition that the temple referred to in the verses in Vilāsinī is the same as the one in Killikurichimeṅgalam. This identification seems to be doubtful. From the particular verse it is known that one teacher, whose name is not however given (probably of Rāmapāṇivāda) who was also a Brahmin, caused to be constructed a temple and probably got installed on image of Candraśēkhara (i.e. Śiva) inside it. It does not however disclose the place where the temple was constructed.

The third point is very weak. It is difficult to understand how the members of Tṛkkaraṇa Illam for the reason that they are the traditional tantrins of the Killikurichimangalam temple will entitle them to be the teacher of Rāmapāṇivāda. As far the fourth point, it is difficult to identify the Rāmapāṇivāda mentioned in the Killikurichimangalm temple inscription with the well known Rāmapāṇivāda. Moreover, the inscription which is the basis for fourth point is not found in the Killikurichimangalam temple now.

The fifth point is based primarily on the fact that Rāmapāṇivāda and Kuñcan Nambyār are one and the same person which however is not beyond doudt. Further, there are varient readings to the word Sritattāñcita in the verse under question. Unless and until we decide on the correct reading of the aforesaid word it is difficult to arrive at a conclusion based on it. Further it is linguistically difficult to explain that Śrītattvāñcita is the Sanskrit equivalent of the Malayalam word Tṛkkaraṇa.

Now, what remains to be examined is the view that Rāmapāṇivāda's teacher might have been a Tekkēṭattu Bhaṭṭatiri. This view seems to be acceptable. In the folio of a Bālabharata manuscript, there is a verse which refers most probably to the Tekkēṭattu Bhaṭṭatiri. When we take into consideration the statement in another verse found in the same Bālabhārata manuscript stated already that Devanārāyaṇa of Ambalapuzha not only brought up Rāmapāṇivāda as his son but also got him educated and the historically known fact that Tekkēṭattu Bhaṭṭatiri was the royal teacher of the sovereign of Ambalapuzha, we are inclined to accept the aforesaid view. It is possible to identify the person decribed in the verse in the Līlāvatī Vīthī as a Scholar, and a devotee of Lord Kṛsṇa of Ambalapuzha who was honoured by king Dēvanārāyaṇa with the Tekkēṭattu Bhaṭṭatiri.

Rāmapāṇivāda and Kuñcan Nambyār.

A hot controversy has raged among scholars regarding the identity of Rāmapāṇivāda with the well-known Malayalam poet Kuñcan Nambyār. Ullur S.

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Parameswara Iyer,[53] M.R. Balakrishna Warriar,[54] Dr. A.N. Upadhye,[55] Dr. L.A. Ravivarma,[56] K.R. Krishna Pillai[57] and E.V. Raman Namputiri[58] are among those scholars who favour the identity. Vatakkumkur Rajarajavarma Raja,[59] Dr. K. Godavarma,[60] Dr. C. Kunhan Raja,[61] Dr. P.K. Narayana Pillai,[62] Siromani P. Krishnan Nair,[63] Kuttamassery Narayana Pisharaty[64] and Dr. K. Kunjunni Raja,[65] are some of those against the identity. This controversy has not yet been finally settled.

A study of the lives of Rāmapāṇivāda and Kuncañ Nembyār reveals the fact that both of them belonged to the Nambyār community and that they flourished in the courts of Kings of Ambalapuzha and Travancore. Some scholars says that Kuñcan is the pet name of the poet while his real name is Rāmapāṅivāda.[66] But there is no evidence to prove it. They seem to be members of the same family. Kuñcan Nembyār belonged to Kalakkattu House in Killikurichimangalam near the present Lakkidi Railway Station. Rāmapāṇivāda seys in his works that he belonged to Mangalagrāma.[67] From the verse found in the folio of the Bālabhārata manuscript[68] it may be presumed that the place referred to by Rāmapāṇivāda could be identical with Killikurichimangalam. But the fact that both belonged to the same house and were contemporaries need not necessarily prove that they are one and the same person.

We have seen that Rāmapāṇivāda in almost all his works mentions his teacher Nārāyaṇa Bhaṭṭa. But Kuñcan Nambyār does not at all refer to the aforesaid teacher in his works. Further, he mentions Drōṇampaḷḷi (Pōtti) and Bālaravi as his

53. *Ibid.*, pp. 384-85.
श्रीमच्छक्षिणगेहवासनिरतश्श्रीमान्सतां सम्मतः शिक्षारक्षणदक्षिणो गुणनिधिर्भहोत्तमस्सत्तमः !
श्रीवञ्चिश्रितिपालमौकितकमणेश्चित्तं द्वितीयं तथा तत्वज्ञाननिधिर्मदेकशरणं सोऽयं
विजेजीयताम् ॥
See also *Vijnānadīpikā*, Vol. I, pp. 184-89.
54. *Kuñcan Nambyār*, p. 85, Trivandrum, 1959. See also *Prabandha Mañjarī*, Vol. III, p. 92 and *Sahrdaya*, Vol. I, pp. 250-263, M.E. 1111.
55. *Kamsavaho*, Introduction p. IX.
56. *Rāghavīya*, Introduction, pp. 1-30.
57. Oru Nala Bāhukem, *Bhāshā Traimārikam*, Vol. II, pp. 153-190, 1951.
58. *The Malayāli* dated 27-10-1935, 3-11-1935, 10-11-1935 and 24-11-1935.
59. *Mahākavi Rāmapāṇivāda*, pp. 21-34, Trichur, 1962. See also his article Mahākavi Rāmapāṇivāda in *Bhāshā poshiṇī*, Book XXXIII, pp.,248-53, 281-86 and 326-33, M.E. 1104.
60. Mahākavi Rāmapāṇivāda, *The Sahrdaya*, Vol. I, pp. 21-31 and 588-98, M.E. 1111.
61. *Ushāniruddha*, Introduction, pp. III-XXXII.
62. *Viṣṇuvilasa*, Introduction, pp. III-XXIII.
63. *Kalyāṇa Saugandhikam Tullal*, Introduction, pp. 16-21, 1931.
64. Mahākavi Rāmapāṇivāda, *Rājarshi*, book IV, p. 115-116 and 169-176, M.E. 1113.
65. *CKSL*. pp. 186-190.
66. Dr. L.A. Ravivarma, Introduction to *Rāghavīya*, p. 12.
67. Sri K. Rama Pisharoti observes that Mangala is a village in Veṭṭattunāṭ in Malabar. *BRRI* No. 3, p. 1, 1934.
68. See *Infra*. p.

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teachers.[69] This is an important point to be taken into account while considering the view that Rāmapāṇivāda and Kuñcan Nambyār are one and the same person.

From the information contained in the works of Rāmapāṇivāda, one understands that he was a nambyār (pāṇivāḍa) by caste, he was the nephew of one Rāghava, his teacher was one Nārāyaṇa Bhaṭṭa and that he was patronised by king Dēvanārāyaṇa of Ambalapuzha. King Mārttāṇḍavarma of Travancore, king Vīrarāya of Veṭṭattunāṭ, king Ārya Śrīkaṇṭha Rāma Varma of Manakuḷam and the chieftain Pāliyattu Acehen.

Much light is thrown on the life and works of Rāmapāṇivāda by the certain verses found in the folio of a palm leaf manuscript of Bālabhārata belonging to Kalakkattu House.

These verses, if they are authentic[70], will be of much use in solving some of the problems connected with Rāmapāṇivāda. They give a list of Rāmapāṇivāda's works. The verse 'Kṣōṇīdēva.....[71] quoted already and found in the same Bālabhārata manuscript, gives an idea of the early life of Rāmapāṇivāda and his relationship with king Dēvanārāyaṇa of Ambalapuzha. From the verse, one understands that king Dēvanārāyaṇa brought up Rāmaṇivāda like his own son, gave him sound education, maintained his family by generous gifts and had an abiding interest in him. Dr. Upadhye's view[72] that Rāmapāṇivāda left home in search of patronage of some munificient king or noble man and sought it successively in the rāja of Kōlattunāṭ, king Vīrarāya of Veṭṭattunāṭ, Mriyāṭṭu Nambyār, Manakkōṭṭu Acehan and Pāliyattu. Acehan and finally got it in king Dēvanārāyaṇa of Ambalapuzha through Tekkēṭattu Bhaṭṭatiri of kuṭamāḷūr does not appear acceptable. After the annexation of Ambalapuzha by A.D. 1750, Rāmapāṇivāda seems to have become a poet in the court of king Mārttāṇḍavarma of Travancore as is evident from the prologue in Sītārāghava.

69. See Sundopasundōpākhyānam Tullal, *Arupatu Tuḷḷal Pāṭṭukal*, p. 18, Quilon 1964. In several work, Kuñcan Nambyār refers to his teachers.

70. *CKSL.*, p. 188-89.

वर्तन्ते कलमङ्गलाख्यभवने ये नामतो मङ्गले देशे शुकमन्दिरेश्वरकृपाभाजोऽनघाः पाणिघाः !
तेषां सम्यगधीतिनां कृतधियां शास्त्रे तथा भारते ग्रन्थोऽयं भुवि बालभारतमिति प्रख्यातनामा महान् !

दद्युर्नारायणाख्यादधिगतविततव्याकृतो भट्टपादादुद्यच्छेवापगाधीश्वरभजनधियः सन्ततं शान्तचिन्ताः !
उद्योतद्वञ्चिभूमीश्वरगुरुकरुणाजनं देशिकास्ते सद्यः शुद्धि दधाना हृदि पदरजसा सर्वदा मङ्गलं नः ॥
योऽसौ विष्णुविलासनाम कृतवान् काव्यं तथा प्राकृतम् काव्यं कंसवधाभिधं गुणयुतं तद्राघवीयं तथा !
पश्चातद्वदुषानिरुद्धमपरं वीथीद्वयं नाटकं सीताराघवमेव च प्रदिशतान्मह्यं गुरुमंङ्गलम् ॥
प्राकृतवृत्तिं तद्वत् श्रीकृष्णविलासकाव्यविवृतिं च !
कृतवानन्यानपि यः स जयेत् श्रीरामपाणिवादकविः ॥
तालप्रस्तारशास्त्रं च सद्वृत्तो वृत्तवार्तिकम् ।
तद्वत्प्रहसनं किंचित् कृतयान् राममातुल : ॥

71. See above on. 52.

72. *Kamsavaho*, Introduction, p. XVII.

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Ullur S. Parameswara Iyer quotes another verse[73] said to have been found in the Nāṭakābharaṇa commentary on Prabōdhacandrōdaya belonging to the same Kalakattu House which refers to a person known as Kṛṣṇa. According to him in the Kalakkattu family, there night have lived at the same time two personages under the respective names Rāma and Kṛṣṇa, Rāmapāṇivāda, being the former and Kṛṣṇa, his younger brother. The second Rāma who wrote the above quoted verses might have been the nephew of our poet. Dr.K. Kunjunni Raja is of the opinion that Kuñcan Nambyār can be identified with any of the two namely Kṛṣṇa and his nephew Rāma.[74]

There is great difference between the chaste and lucid style of Rāmapāṇivāda, and the style of Kuñcan Nambyār which is rather indifferent in grammar, boisterously witty and full of topical anachronisms. In Ghōsayātrā Tuḷḷal, Kuñcan Nambyār quotas a verse from Līlāvatī Vīthī and annotates it at length.[75] This may perhaps suggest that he was a younger contemporary of Rāmapāṇivāda.

As for the occurrence of the name of Rāmapāṇivāda in the colophons of some of the works generally ascribed to Kuñcan Nambyār[76] it cannot be taken as a corroborative avidence to prove the identity of Kuñcan Nambyār with Rāmapāṇivāda. Dr. C. Achutha Menon states that he has seen a manuscript of Kalakkattu House where both the names are given as follows: "*Rāmapāṇivādanākunna guruvinēyum Kuncan Nambyārakunna paramaguruvinēyum*".[77]

Date: Rāmapāṇivāda refers in his drama Sītā-Rāghava to a concourse of Brahmins in Trivandrum in response to the invitation of king Mārttāṇḍavarma before whose presence the drama is proposed to be presented. Some believe that the concourse of Brahmins montioned might refer to the assembly of Brahmins who had come to Trivandrum for the Murajaqam Festival conducted in the temple of Srī Padmanābha in A.D. 1756.[78] There also seems to be a viled reference to the assumption of the titled of "Śri Padmanābhadāsa" by king Mārttāṇḍavarma.[79]

The King dedicated his entire kingdom in A.D. 1749.[80] and the first Murajapam festival was celebrated in A.D. 1751.[81] As he died only in A.D. 1758[82] another Murajapam festival might also have taken place in his reign probably in A.D. 1756 or 1757. It is reasonable to suppose that Rāmapāṇivāda might have referred to either of the

73. *KSC.* Vol. III, pp. 373-74.
74. *CKSL.*, p. 188.
75. *Līlāvātī Vīthī*, V. 48, See also *Ghoshayātrā Tuḷḷal, Arupatu Tuḷḷal Pāṭṭukal*, p. 181.
गोष्ठी सा विरला न यत्र घटते सत्ता पुरोभागिनां नारी सा खलु दुर्लभा न कुमृतिश्लिष्टं यदीयं मनः !
दुष्प्रापं च तदम्बु नीरजरजो राजन् न यद् दूषयेत् दुस्साधं च सुखन्नदाविलयते दुःखानुवृत्तिर्नयत् ॥
76. *KSC.* Vol. III, pp. 375-77.
77. *Pradakshinam*, p. 174, Tambaram, 1950.
78. *Sītārāghava*, Introduction p. 3.
79. *Ibid.*, Act. I, V. 4, p. 2.
80. *Kerala District Gazetteer*, Trivandrum, p. 202, Trivandrum 1962.
81. *Travancore State Manual*—edited by Nagam Aiyya, Vol. I, p. 361, Trivandrum, 1906.
82. *Kerala District Gazetteer*, Trivandrum, p. 204.

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two Murajapam festivals. Some scholars infer from the word "Prabhūtar" in Sītā-Rāghava that Rāmapānivāda might have been fairly old when he came to Trivandrum.[83] As there is no reference in his works to his patron's successor king Rāma Varma, one can presume that Rāmapāṇivāda might have left Trivandrum before his patron's death. The literary activities of Rāmapāṇivāda can be placed in the first half of the 18th century A.D. His date may be roughly fixed between the close of the 17th Century A.D. and the middle of the 18th Century A.D.

THE PLOT

The play begins with an invocation in praise of Lord Viṣṇu. The prologue gives details about the author, his teacher and his patron king Mārttāṇḍavarma of Travancore.[84] He then introduces his play as being enacted at Trivandrum before an audience of scholarly Brahmins

Act I

In the first act, king Daśaratha is seen conversing with his queen Kausalyā. They are anxious for news about their sons Rāma and Lakṣmaṇa whom they had sent to the forest with sage Viśvāmitra. The doorkeeper comes and announces to the king that Cārāyaṇa, a disciple of Viśvāmitra, is waiting to see him. The king is overjoyed and asks the doorkeeper to usher in the visitor. Cārāyaṇa is brought before him. The king receives him warmly. The disciple narrates the heroic exploits of Rāma. He tells him that Rāma killed the demoness Tāṭakā and that, while protecting the sacrifice of Viṣvāmitra, he slew the domon Subāhu and drove out another demon Mārīca.[85]

He then conveys to him the desire of the sage to take Rāma with Lakṣmaṇa to Vidēha and make the former wield the great bow of Śiva and thus win the hand of Sītā, the dughter of king Janaka.[86] Kausalyā becomes apprehensive and she asks her lord as to whether Rāma is capable of performing such difficult feats. Daśaratha however dispels her misapprehension by assuring her that with the great sage by his side, there is nothing impossible for Rāma to undertake.[87]

Meanwhile, the king expresses to Cārāyana his misgivings about Mārica who is reported by the latter to have escaped the arrows of Rāma. He enquires of him whether the said demon will not be a source of danger to his sons. Cārayaṇa assures him that there is nothing to worry about Mārīca. He however cautions him about Māyāvasu, the disciple of Mārīca, who was earlier driven out by Lakṣmana. Cārayaṇa allays their fears by bringing home to them the great

83. *KSC.* III, p. 361.
84. *Sītārāghava*, Act. I, p. 1.
85. *Ibid.*, Act. I, V. 6, p. 34.
86, *Ibid.*, V- 14, p.9.
87. *Ibid.*. V. 18, p. 10.

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valour and heroism of the Iksvāku race.

Avaitālika heralds the onset of evening. Daśaratha gives the permission sought by Viśvamitra, to take Rāma to Vidēha. Cārāyaṇa takes leave of the king.

Act II

In the interlude to the second at, the demons Māyāvasu and Karambaka hatch a plot for preventing Rāma from wielding the bow of Śiva. Karambaka who had gone earlier on the orders of Māyāvasu to Mithilā, reports to his master his adventures. He tells him that at first he was unable to enter Mithilā as it was cordoned off by mantras chanted by Sage Śatānanda. But he gained entrance into it wlth the help of a ring given by Mārīca. Karambaka presents the magical ring to Māyāvasu and the latter remarks that it would help him in entering Mithilā. Karambaka also discloses the arrival of the Sage Viśvāmitra with Rāma and Lakṣmaṇa and that the sage has been refused permission by Janaka to have the divine bow tackled by Rāma. Māyāvasu is however, not satısfied with the news given by Karambaka. He cautions him not to feel complacent.

The second act opens with Viśvāmitra's seeking permission from Janaka to get the divine bow tackled by Rāma. Janaka doubts whether Rāma is capable of handling the great bow of Śiva. But he is not willing to give a negative reply to the sage's request, for fear of provoking his wrath. At last, with great reluctance, he accords permission.[88] Viśvāmitra asks Rāma to go and mount the great bow, and Rāma agrees and before he sets about for the task, he bows to the sage for his blessings.

A voice behind the scenes is heard announcing that Daśaratha is coming with Sumantra and asking Rāma not to undertake the perilous task of tackling the bow, as directed by Viśvāmitra, an upstart. Viśvāmitra becomes greatly incensed on hearing that derogatory statement and he thinks of cursing the culprit. But Janaka pleads with him not to lose his temper.

Rāma and Lakṣmaṇa are stricken with wonder on hearing the highly disparaging remarks about their preceptor Viśvāmitra by so great a person as their father and they doubt whether the person announced to be coming is really their father himself.[89] Viśvāmitra too feels suspicious about the bonafides of Daśaratha reported to be coming.

The gate keeper announces that Daśaratha has come in the chariot and that he is waiting. Janaka accompanied by Viśvāmitra, Rāma and Lakṣmaṇa immediately hurries to receive the king. They receive the false Daśaratha accompanied by the false Sumantra. They conduct them to the court hall. The false Daśaratha takes his seat along with the hosts. He first complains to Viśvāmitra that he has not conveyed him any news about his sons even since he took them with him. Viśvāmitra is surprised and he asks the false Daśaratha whether he has forgotten the visit of Cārāyaṇa.

88. *Ibid.*, Act. II. V. 11, p. 21.
89. *Ibid.*, V. 20. p. 24.

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The pseudo Daśaratha cunningly changes the topic of discussion by referring to the existence of the demon Māyāvasu. He tells him that when Cārāyaṇa met him, he was informed by his minister that the messsenger was really a demon. He further informs him that it was on his minister's advice, he gave a positive reply to the sage's request to have the bow of Śiva tackled by Rāma. He moreover tells him that he has come to Mithilā only to clarify his stand.

Janaka sarcastically asks him whether the opposition to the bending of bow is also from his fickle minded minister Sumantra. The fale Daśaratha replies that it is only his own decision. He twits him by accusing that he is an evil man who has arranged a dangerous bet to the suitor for his daughter. Janaka, meanwhile, confidentially expresses to Viṣvāmitra his doubts about the bonafides of the person sitting before them as Daśaratha and the latter also shares his misgivings. While the two are confiding Karambaka advises Māyāvasu to make good their escape before the arrival of Śatānanda, the destroyer of demons with his mantras. But Māyāvasu assures him that he has the magical ring which would set at nought any obstruction to their way of escape.

The gate keeper announces that Śatānanda has arrived accompanied by Daśaratha and his retinue. Janaka then asks the false Daśaratha to explain the presence of two Daśarathas. The latter explains that as his sons have killed many demons while safeguarding Sage Viśvāmitra's sacrifice, their kinsmen for wreaking vengeance on their enemies (i.e. his sons) may have taken human form to do mischief.[90] The false Daśaratha then asks Rāma and Lakṣmaṇa to come with him to Ayōdhyā in his chariot before the real one makes his appearance. When Rāma and Lakṣmaṇa seek the permission of the Sage the latter asks them to postpone their departure till the arrival of Śatānanda. Rāma and Lakṣmaṇa accordingly wait.

Sage Śatānanda enters the hall and he is greeted by King Janaka on his arrival. The false Daśaratha also pays respects to him. The sage is surprised to find two Daśarathas and two Sumantras, one pair inside the wall and another pair outside it. He asks Janaka about the identity of the persons sitting there in the guises of Daśaratha and Sumantra and the former is told that they are Daśaratha and Sumantra. Śatānanda then informs Janaka that another Daśaratha accompanied by his minister is waiting outside and that he is eagerly looking forward to see his son who has successfully wielded the bow of Śiva. He enquires of him whether Rāma has bent the bow. The latter informs him that Daśaratha sitting there, did not allow Rāma to tackle the divine bow. Śatānanda tells him that he was convinced that the person sitting before them as Daśaratha is only a demon since there is great inconsistency in the statements made by him and the Daśaratha sitting outside the hall. He therefore requests Viśvāmitra to allow Rāma to tackle the divine bow. Viśvāmitra gives his permission and Rāma goes to take the bow and mount it.

Meanwhile the false Daśaratha accuses Janaka of showing discourtesy to him by not paying heed to his words. While he is engaged in a vituperative attack against Janaka, the sound of the breaking of the bow is heard. This causes immense

90. *Ibid.*, v. 37, p. 33.

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delight in Janaka, Sages Viśvāmitra and Śatānanda and disappointment in false Daśaratha. The false Daśaratha thus foiled in his attempt to prevant Rāma from tackling the bow thinks of another plan to wreak vengeance on him. He decides to go to Sage Paraśurāma the inveterate foe of the Ksatriya race and the immediate disciple of God Śiva and inform him of the rash act of Rāma of breaking the sacred bow of his preceptor. He intends to rouse his anger and make him take action on Rāma. He thinks that with the certain death of Rāma in the hands of Paraśurāma, it would be possible for his master to get the hand of Sītā.[91] Soon Māyāvasu quietly disappears by means of his magical ring along with Karambaka. This causes great surprise in Janaka, Viśvāmitra and Śatānanda.

All of them greet Daśaratha, who is waiting outside. Janaka conveys to him the happy news of Rama's success in tackling the great how.

Act III

In the interlude to the third act are mentioned the news of the simultaneous marriage of the four sons of Daśaratha and the arrival of Sage Paraśurāma in Mithilā. The two maid servants Mañjarikā and Mañjūsikā are discussing the roles they played in the marriage of Daśaratha's four sons. Mañjarika has served as a messenger for Kuśadhvaja for delivering a message to Janaka. Kuśadhvaja had expressed his desire to give his two daughters Māṇḍavī and Śrutakīrtī in marriage to Bharata and Śatrughna respectively.[92] Janaka, not only expressed his consent but also broached the proposal with Daśaratha who also readily agreed to it. The marriages of the princesses were celeberated with great pomp. As they are talking, a voice announces that Paraśurāma is coming fast to the city of Mithilā to wreak vengeance on Rāma for the latter's insolance in breaking the bow of his preceptor. Meanwhile, the Kāneukīya appears and advises the two maid servants not to stay there but to hurry to the harem. The interlude comes to an end with the gate-keeper going to meet Janaka.

The third Act begins with a scene in the Zenana of Janaka, where the three queens of Daśaratha are conversing with their newly wedded daughters-in-law. While the conversation is going on, Mañjarikā appears and is followed soon by Manjūsikā. The latter had gone to gather information about Paraśurama's coming to Mithilā and the resultant events. Mañjūsikā tells the startled ladies of the harem that Paraśurāma came to Mithilā frowning in order to teach Rāma a lesson for breaking the divine bow. She further informs them that Rāma at first tried to pacify him by sober words and having failed in that took from him forcefully his bow thereby drawing his vaiṣnava lustre. She confides to them that Paraśurāma vanquished by Rāma went back to the forest after blessing him.

While, they are thus heaving a sigh of relief at the rout of Paraśurāma by

91. *Ibid.*, Act. II, v. 38, p. 119.
92. *Ibid.*, Act. III, p. 40.

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Rāma the gate-keeper comes to the zenana and and announces that Janaka has arrived. With the queens going to the inner apartments, Janaka appears before his daughters. He congratulates them for getting virtuous husbands in the four sons of Daśaratha and then spells out the duties to be performed by them in thier new homes at Ayōdhyā. Śatānanda, after blessing the newly wed brides speaks at length of their duties and functions.[93]

He then confides to the king that Daśaratha has agreed to the proposal of Kuśadhvaja to have Rāma coronated as the crown prince of Ayodhyā and that preparations are afoot. The scene ends with Janaka and others going to take part in the coronation of Rāma.

Act IV

The fourth act is proceeded by an interlude in which the demoness Ayōmukhī, deputed by Māyāvasu to thwart the coronation of Rāma returning from Mithilā and reporting the outcome of her mission. She had another purpose also in view when she went to Mithilā for Śūrpaṇakhā who had heard of Rāma and his brother and who had been smitten with passion for them had asked her to note them and their character and furnish her an account of them.[94] She tells Māyāvasu that she took the form of Mantharā, the personal servant of Kaikēyī and poisoned the queen's mind by narrating the disadvantages if Rāma is allowed to be installed as king. She hoodwinked the queen by warning her that she would become the servant of Kausalyā and that her son would be driven out of the country when Rāma becomes the monarch.[95] She having thus poisoned the queen's mind presented her a plan to stop the coronation of Rāma. She brought to the notice of the queen the two boons which her lord had long promised. She persuaded the queen to demand the said two boons which must be demanding the exile of Rāma with Sītā and Lakṣmaṇa to the forest for fourteen years and coronation of her son as the ruler of Ayōdhyā.[96] Further she saw the queen demanding the two boons and Daśaratha granting the same with great reluctance and Rāma with Sītā and Lakṣmaṇa going to the forest. Māyāvasu is greatly satisfied with the outcome of her mission. He requests her to convey to Śūrpaṇakhā whom she is going to meet, a plan for getting Rāma as her own husband. The plan is that Śūrpaṇakhā must abduct all the three persons namely Rāma, Sītā and Lakṣmaṇa. While she can keep Rāma and Lakṣmaṇa with her, she should give Sītā as a present to Rāvaṇa. The end of the interlude sees Ayōmukhī taking leave of Māyāvasu and going to meet Śūrpaṇakā. Māyāvasu then goes to the hermitage of Mārīca in Daṇḍaka to capture alive Rāma, Sītā and Lakṣmaṇa when they arrive. He has already sought the help of another demon named Virādha. The fourth act opens with Rāvaṇa walking restlessly with his servant Hemavatī in a garden in Lankā. He is suffering from pangs of love of Sītā. He

93. *Ibid.*, v. 28, p. 58.
94. *Ibid.*, Act, IV, V. 2, p. 63.
95. *Ibid.*, Act. IV, V. 2, p. 63.
96. *Ibid.*, V. 3, p. 63.

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confides to her mental disconfiture and anguish. Hēmavatī is at pains to find some means to distract the attention of her master Rāvaṇa. Prahasta, then makes his appearance carrying with him a portrait of Sītā and presents it to Rāvaṇa. The latter is greatly attracted by the portrait. He begins to fancy for himself that Sītā drawn in the portrait is really standing before him. He then begins to implore her for his rashness and consequently prostrates before the painting. Hēmavatī brings to his notice the fact that what he sees before him is only a portrait. Rāvaṇa then notices two other human beings drawn there. Prahasta tells them that they are Rāma and his brother Lakṣmaṇa. His anger wells up on hearing the names and he with a drawn sword, attempts to rush towards the portrait to kill them. Prahasta prevents his master from the folly.

Meanwhile a Gandharva makes his appearance before Rāvaṇa offering to give a concert before him though he is out of touch with his lute. Rāvaṇa asks him the reason for his being out of touch of music and Gandharava explains that he was cursed by Kubēra, the king of Alaka and as a result took his birth in the earth as a demon by name Virādha. He had cast away his mortal coil when he was killed by the arrows of Rāma. This statement brings great consternation in the mind of Rāvaṇa for Virādha was the demon he had sent to the forest for capturing alive Rāma along with Lakṣmaṇa and Sītā. The Gandharva soon makes his exit from the presence of Rāvaṇa.

Soon a pathetic voice of a woman is heard calling upon Rāvaṇa to see her deplorable condition while he is alive. Rāvaṇa anxiously enquires Prahasta about the meaning of the announcement. The latter tells him that his sister Śūrpaṇakā had gone to the Daṇḍakā forest to meet Rāma and that her nose and ears were chopped off by him. The demon Akampana also makes his appearance before Rāvaṇa, who calls him to his side and tells him confidentially to go to the hermitage of Mārīca for conveying a secret message to him. The fourth act ends with Rāvaṇa eagerly looking forward to the day when he with his hands would joyfully be braiding the hair of Sītā.

Act V

The fifth act begins with an interlude in which Cara, a messenger of Bharata is plodding his way through the Daṇḍakā forest. He wants to see Rāma and then go back to his master residing in Nandi Grāma for conveying news about his brother. On the way he is terrified by the sight of the dead and mutilated bodies of fourteen thousand demons lying helter skelter in the forest which were being devoured by vultures, dogs and foxes.[97] A voice behind the scenes announces that Rāma had killed fourteen thousand demons headed by Khara. Cara feels assured of the prospect of meeting Rāma since he thinks that the latter may definitely be staying near the Daṇḍakā forest to which he had arrived. He asks the invisible voice which later reveals itself as a forest deity by name Mandāravatī and close friend of Sītā where Rāma is staying. The latter then reports the abduction of Sītā

97. *Ibid.*, Act V, V. 2, p. 83

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by Rāvaṇa. She tells him that both Rāma and Lakṣmaṇa are going from place to place in search of Sītā. She directs him to go towards the south where he can see them. On the way, he sees a funeral pyre from where smoke is coming out. An invisible voice tells him that it is for Jaṭāyu.

Cara next meets a divine person by name Danu who was formerly the demon Kabandha and who was killed by Rāma. Danu reveals his identity, and tells that he was a Gandharva cursed by a sage and that consequently he became a demon known as Kabandha. He further informs him that while as a demon, he was killed by Rāma and as a result, he regained his real form. Cara enquires him of the whereabouts of Rāma. The latter narrates to him that Rāma after releasing him from his demonhood and blessing the anchorite Śabarī, crossed the river Pampā and that he was taken by Hanumān to Ṛṣyamūka where Sugrīva was staying and that he entered into a solemn agreement with the latter.[98] He tells him that it is impossible for him to reach Ṛṣyamūka since it is impenetrable. Cara is however assured by him not to feel dispirited for having been unable to meet Rāma for before he himself reached the Nandi Grāma, Rāma would have returned to Ayōdhyā after killing Rāvaṇa and redeeming Sītā.[99] The interlude ends with Cara going back to Nandi Grāma and Danu flying to heaven.

The fifth act opens with Rāma, Lakṣmaṇa and Sugrīva sitting outside their camp near the Ṛṣyamūka mountain. Rāma is suffering from the pangs of separation and he is being consoled by Lakṣmaṇa and Sugrīva in turn. The monkeys sent in various directions excepting Hanumān have returned without success. Still they have on ray of hope in Hanumān.

Māyāvasu who bears great hatred for Rāma now finds a golden opportunity. He thinks of mis-representing the outcome of the mission of Hanumān to Lankā thereby making them get disgusted and commit suicide.[100] He therefore takes the guise of a celestial person by name Vajrāngada and appears before Rāma and others. He is greeted with great respect by them. Sugrīva anxiously enquires of him about the news brought by him. Māyāvasu first of all gives his false identity as a messenger of Indra. He informs him that his master getting angry on hearing the death of Bāli sent him to bring his grandson Angada staying with Sugrīva. He has met Tāra in the course of his search for Angada in Kiskindhā who in turn informed him that her son had gone with monkeys towards south in search of Sītā. Accordingly he sped his way towards south and that on the way he met Svayamprabhā who had seen Angada earlier. He discloses that the anchorite directed him to

98. *Ibid.*, V. 8. p. 86.

99. *Ibid.*, Act. V. p. 86.
यावदेतावतोऽध्वनः प्रतिलङ्घ्य पदानिर्भवान् नन्दिग्राममभिगमिष्यति तावद्रामभद्र एवं जानकीं प्रत्याहृत्य स्वयं तत्रागमिष्य ति !

100. *Ibid.*, Act. V, V. 25, p. 91.
रामलक्ष्मणसुग्रीवान् कर्तृनत्र स्थितानिमान् !
स्वयमेवोज्झितप्राणान् करिष्याम्येव साम्प्रतम् ।।

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the shores of the south sea where he saw Angada. He further informs Sugrīva that the prince furnished him a long account of his adventures. The prince told him that he and his friends with their hopes to locate Sītā completely lost by the delay in the arrival of Hanumān who had gone to Lankā sat on the shore of the south sea desparately and that to while away their time narrated the story of Rāma. He further told him that the story was heard by Sampāti, the brother of Jatāyu, who miraculously regained his lost wings thereafter and came near them. Sampāti enquired of Angada of the reason for his coming and on being told that he and his companions are waiting for Hanumān the vulture immediately flew to Lankā to find out the whereabouts of Hanumān. He after an aerial reconnaissance over Lankā returned with a tear stained face and informed him of the death of Hanumān and Sītā at the hands of Rāvaṇa and Mēghanāda respectively. Māyāvasu concludes his story by telling Sugrīva that Angada and other monkey warriors consequently committed suicide after directing him to convey the news of Sugrīva.

Rāma hearing the death of his wife falls into a swoon. Lakṣmaṇa and Sugrīva attend on him. Meanwhile, Māyāvasu is gleefully watching the situation and waiting for Rāma and others to commit suicide. At that time, a voice tells Sugrīva that Angada, Hanumān and the batch of monkeys sent along with them have entered his Madhuvana and are eating the fruits despite the protests of the garden keepers. All the monkey warriors are happy with the successful fulfilment of their mission.[101] This happy announcement revives Rāma and all of them are filled with immense delight. Dadhimukha the uncle of Sugrīva, presents himself before him and narrates in detail the exploits of Hanumān. Māyāvasu dejected by the utter failure of his trick quietly disappears. The three thus happy by hearing the success of Hanumān anxiously waits for the monkey warrior to hear from him a first hand report of his adventures. The scene ends with the trio going in the direction of Madhuvana.

Act VI

The sixth act has an interlude in the beginning. Mandāravatī a close friend of Sītā, has been asked by Lōpāmudrā, the wife of sage Agastya, to go to Lankā, meet Sītā, convey to her a message and bring back information about her.[102] Hearing the departure of Mandāravatī to Lankā, Anasūyā, the wife of Sage Atri who bears great love to Sītā, gives her a magical unguent which would make her stand in good stead in her travails protecting her chastity.[103] Arriving in Lankā, she is met by Lankālakṣmī, the guardian deity.

101. *Ibid.*, v. 43, p. 98.
102. *Ibid.*, Act VI, V. 8, p. 103.
103. *Ibid.*, Act. VI, p. 103.
किञ्च अत्रिमुनेर्गृहिण्यानसूयया वत्सायै पातिव्रत्यस्य दार्ढ्योपपत्तये तपस्तेजसा निर्मितं दिव्य यत्किञ्चिद्वस्त्वनुप्रेषितं तदिदमपि तस्यै प्रतिपादयेति !

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Lankālakṣmī enquires her to her identity and the purpose of her visit to Lankā. Mandāravatī tells her that she is the forest deity of Daṇḍakā and confides to her in details, the purpose of her going to Lankā. Mandāravatī then asks Lankālakṣmī to disclose to her the place where Rāvaṇa has put Sītā under custody. The latter directs her to the Aśōkavanikā, where under Śiṁśipā tree, Sītā remains suffering from the pangs of separation.[104] The interlude comes to an end with Mandāravatī taking leave.

The sixth act opens with Trijaṭā and Saramā, the wife of Vibhīsaṇa consoling Sītā, who is anxious to meet her lord. Meanwhile, Saramā is getting anxious about her lord Vibhīsaṇa who has fled from Lankā and gone to Rāma's camp for protection. She doubts whether her lord would get protection from Rāma. But her doubts are allayed by Trijaṭā who assures her that Rāma would definitely give protection even to his inveterate foe Rāvaṇa himself.[105]

Meanwhile, Saṁpāti a servant makes his appearance before them at the behest of Vibhīsaṇa to Lankā to gather information about Rāvaṇa's forces.[106] Saramā and Trijaṭā ask him to give an account of the preparations made by Rāma. Saṁpāti informs them that Rāma has obtained permission for Varuṇa to construct a bridge for his army to go to Lankā and that the bridge has been constructed by the monkeys under the leadership of Nala. He also tells them that Rāma and his army have crossed the bridge and are camping on the Trikūṭa mountain on the shores of Lankā.[107] Meanwhile Mandāravatī presents herself before Sītā giving her a magical cosmetic which Anasūyā had given her and the message of Lōpāmudrā. Saṁpāti takes leave of them and reaches the camp of Rāma. A voice announces that the army of Rāma has started an offensive and is advancing towards Lankā. It informs them that the monkey warriors are plundering the palaces and destroying the beautiful, gardens and that the battle between the armies of Rāma and Rāvaṇa has already begun. Trijaṭā asks Mandāravatī and Saramā to watch the battle and report to her.

Saramā and Mandāravatī accordingly watch the progress of the battle. The courage displayed by the monkey warriors in their fights with the powerful demons gives the immense pleasure.[108] They see that the courageous warriors who lost their lives in the battle are welcomed and embraced by the celestial damsels. A voice announces to their utter bewilderment and despair that the Naga missile

104. *Ibid.*, Act VI. V. 21, p. 110.
105. *Ibid.*, Act. VI p. 108.
106. *Ibid.*, Act. VI, p. 113.
महाराजविभीषणंन लङ्काभ्यन्तरवृत्तान्त-मवगन्तुमनुप्रहितोंऽहं पक्षिवेषमवलम्ब्य परितः सञ्चरन् अवगतरक्षोगृहरक्षाप्रकारः !
107. *Ibid.*, Act. VI, p. 114.
108. *Ibid.*, Act. VI, V. 31, p. 116.
येन प्रमुकतो विशिरवो न यावन्निजं तरस्वानपि गात्रमेति !
उत्प्लुत्य तावत् कपिराशरस्य तस्यैव पार्ष्णिग्रहणं करोति ।।

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employed by Indrajit, the son of Ravaṇa, has hit Rāma and his brother Lakṣmaṇa and that they are bound by a net of serpents and lying senseless. On hearing this sad news, Mandāravatī and Saramā think that there is no hope left for Sītā. Overwhelmed with sorrow, they decide to commit suicide and go to the shores of the ocean.

But a strong gust of wind begins to blow suddenly towards the direction. Mandāravatī looking to the sky for finding out the cause of the sudden gust of wind sees to her great joy Garuḍa flying towards the battlefield. They hear Garuḍa proclaiming that he would revive Rāma and Lakṣmaṇa by destroying the serpents with his sharp beak and fanning them with his wings.[109]

Thus convinced that the danger to the lives of Rāma and Lakṣmaṇa are over Mandāravatī and Saramā abandon their suicidal thoughts. They go to convey the happy news to Sītā. Sītā makes anxious enquiries about the welfare of her lord and Lakṣmaṇa to which they reply satisfactorily. Before they narrate to her the events they witnessed in the battlefield, the voice of Lakṣmaṇa is heard announcing that he has killed the demon Māyāvasu.[110]

Meanwhile, Trijaṭā tells them that Māyāvasu showed the artificial heads of Rāma and Lakṣmaṇa with the help of magic before Sītā to hoodwink her and that Sītā became despodent. While they are discussing the events on the battle front, they hear a voice informing them that Kumbhakarṇa who had gone to fight with Rāma and Indrajit who was conducting a sacrifice at Nikuṁbhila have been killed.[111] Trijaṭā tells Mandāravati that along with Saramā she proposes to witness the battle between Rāma and Rāvaṇa. She asks her to keep watch over Sītā. Trijaṭā accompanied by Saramā takes leave and arrive on the battlefield. The scene end with Trijaṭā explaining to Saramā that the effulgence in the sky is that of the divine chariot sent by Indra to help Rāma in the fight with Rāvaṇa.[112]

Act VII

The Seventh act opens with an interlude in which the demon Māṁsapriya and his consort Viśragandhinī have been introduced. Through this, the death of Rāvaṇa is announced.[113] Māṁsapriya and Viśragandhinī find the battlefield an ideal place for satisfying their appetite. Māṁsapriya is satisfied beyond measure with the eating of flesh and the drinking of blood. He, therefore asks her whether her gourmand appetite has not yet been appeased. He then points out her the numerous hewn heads and arms of Rāvaṇa lying scattered in the battlefield. She tells him that

109. *Ibid.*, V. 38; p. 119.
स्वर्भानुः पुष्पवन्ताविव भुवनहितौ राघवौ मेघनादक्षिप्तः सुप्रप्रकाशं नयति किलदशामल्पकः सर्पपाशः ।
अस्त्राहेरस्य भस्त्रामिव तनुमनिलापूरणस्फारगर्भा-मुञ्चण्डत्रोटिकोटित्रुटिविघटितामेष तार्क्ष्यः करोतु ॥
110. *Ibid.*, V. 43, p. 122.
111. *Ibid.*, V. 46, p. 124.
112. *Ibid.*, V. 50, p. 125.
113. *Ibid.*, Act. VII, V. 5, p. 129.

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though she has relished so many heads, her hunger has not yet decreased by any appreciable degree.[114]

Māṁsapriya informs her that the celestials are going back to their abodes. So he presumes that Rāma accompanied by Sītā, Lakṣmaṇa and other monkey warriors might have started in the Puspaka chariot for Ayōdhyā. The interlude comes to an end with the exit of Māṁsapriya accompanied by his wife.

The seventh act opens with Rāma accompanied by Sītā, Lakṣmaṇā, Sugrīva, Vibhīsaṇa and the entire monkey army going in the great Puspaka chariot towards Ayodhya. Rama desires the chariot to go slow for enabling him and his wife Sītā to see the things around them. As the chariot move slowly Rāma shows to Sītā the Citrakūṭa mountain and the forest where the holy sages are living. They see then the hermitage of sage Bhāradvāja with its calm and serene atmosphere. As soon as they arrive in Ayōdhyā, they are warmly received by Bharata and Śatrughna. As the preparations for the coronation of Rāma have been made, a voice announces that Viśvāmitra and others have arrived for the coronation ceremony. Janaka accompanied by his brother has also arrived for the coronation. While the coronation takes place, Jāmbavān beats the drum. With the ceremony over, Rāma accompanied by Viśvāmitra appears before his courtiers. Bharata and Śatrughna head the counsellors for paying their respects. Viśvāmitra then asks Rāma to ask for any blessing he desired. Rāma tells him that he desires nothing as everything he wished for has been accomplished by the grace of sage.[115] The drama comes to an end with the epilogue and the exit of Rāma.

Epilogue: The epilogue is benedictive in nature.[116] "May Bhamins following the saered precepts and injunctions devote their time for the conduct of sacrifices and social services. May Lord Indra pleased with the sacrificial offerings make the earth prosperous by showering plenty of rain. May king Mārttāṇḍavarma the meritorious one, who rules over the entire earth surrounded by the four oceans and whose heart is dedicated to Lord Padmaṇābha protect us."

Source:-

The poet has taken the story for his play from Rāmāyaṇa. Incidents connected with Rāma's life beginning from Bālakāṇḍa to Yuddhakāṇḍa as described in the epic have been adopted by the poet and developed in the play. In the Bālakāṇḍa, in the 19th sarga, it is said that Viśvāmitra came to the court of Daśaratha. He is received with all respects by the king. The Sage demands the latter's son Rāma for protecting his sacrifices from the demons Subāhu and Mārīca.[117] Though the king at

114. *Ibid.*, V. 40, p. 144.
115. *Ibid.*, p. 144.
116. *Ibid.*, V. 41, p. 144.
इष्टापूतैकतानो भवतु नियमिताभासुरो भूसरौघो वृष्टया पुष्णातु पृथ्वींमुचितहृतहविः सम्भृतौजा विड़ौजाः !
रक्षेदक्षीणधर्मा चतुरुदधितटीमेखलां भूतधात्रीं पुण्यात्मा पद्मनाभप्रणिहितहृदयो वञ्चिमार्तण्डवर्मा ॥
117. Rāmāyaṇa, Bālakāṇḍa Sr. 1, V. 5. p. 34.
व्रते मे बहुशश्चीर्णे समाप्तयां राक्षसाविमौ !
मारीचश्च सुबाहुश्च वीर्यवन्तौ सुशिक्षितौ ॥

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first declines the request of the Sage, later on, on the advice of Vasiṣṭha, he reluctantly gives his son to the latter. Lakṣmaṇa also accompanies his brother. On the way, Rāma kills the fierce demoness Tāṭakā.

On reaching the hermitage, he stands guard along with Lakṣmaṇa watching for demons while the Sage begins his sacrifices. As usual Subāhu and Mārīca with other demons appear to obstruct the sacrifice. Rāma and Lakṣmaṇa prevent them. In the battle that ensues, Rāma kills Subāhu and making use of the wind missile, slaughters in one stroke the rest of the demons.[118]

The sacrifice over Viśvāmitra takes Rāma and Lakṣmaṇa to the court of Janaka, where he is received by Śatānanda and the king. They stay there, enjoying the hospitality of Janaka for some time. One day, Viśvāmitra requests the king to allow Rāma and Lakṣmaṇa to see the bow of Śiva which he has kept with him.[119] Then the king narrates to the Sage the history of the bow and how it came into his hands as well as the bet he had made known namely offering the hand of his daughter to one who successfully wielded it. He enquires the Sage if he would be agreeable to permit Rāma to tackle the bow, which would entitle him for the hand of his daughter.[120]

Viśvāmitra gladly gives his permission. Soon the bow is brought on the orders of Janaka to his presence and Rāma easily takes it. While bending it breaks as under. The terrific sound caused by it makes all the people excepting Janaka, the two princes and Viśvāmitra senseless.[121] Janaka, is glad at the successful bending of the bow. He then seeks the permission of the Sage for sending his messengers to the court of Daśaratha to inform him of the events and to invite him along with his retinue. With the Sage agreeing to it, messengers are despatched. Soon Daśaratha accompanied by his queens, ministers, Vasiṣṭha and others arrives in Mithila to be warmly received by Janaka and others. Janaka gives him an account of the events leading to the breaking of the bow by Rāma and then seeks formal permission from the latter for the conduct of the marriage of his son with his daughter. Daśaratha gladly gives his consent and the marriage of Rāma along with his three brothers takes place in the solemn presence of Sages Vasiṣṭha, Viśvāmitra and others.

118. *Ibid.*, Sr. 30, V. 22-23. p. 48.
सुबाहूरसिचिक्षेप स विद्धः प्रापतद्भुवि !
शेषान् वायव्यमादाय निजघान महायशाः ॥

119. *Ibid.*, Sr. 66. V. 5, p. 91.
पुत्रौ दशरथस्येमौ क्षत्रियौ लोकविश्रुतौ !
द्रष्टुकामौ धनुःश्रेष्ठं यदेतत्त्वमि तिष्ठति ॥

120. *Ibid.*, Sr. 66, V. 26, p. 91.

121. *Ibid.*, Sr. 67. V-19, p. 101.
निपेतुश्चनराः सर्वेतेन शब्देन मोहिता : !
वर्जयित्वा मुनिवरं राजानं तौ च राघवौ ॥

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The news of the breaking of the bow of Śiva by Rāma reaches Paraśurāma who becomes angry with Rāma for his insolence in having broken the holy bow of his preceptor. Fuming with anger he starts towards Mithilā where Rāma and others are staying. With the marriage ceremonies over, Daśaratha along with the four princes takes leave of Janaka and starts for Ayōdhyā. On the way, they see Paraśurāma fuming with anger coming in their direction. Paraśurāma on seeing Rāma accuses him of showing discourtesy to him by his impious act of breaking the bow of Lord Śiva. He challenges him to a duel with himfor proving his mettle.[122] The cool and saber words of Daśaratha beseeching the sage has no effect on the latter. The Sage insists that he has come for a duel with Rāma and would not budge.

Rāma then sternly tells the Sage that he alone is responsible for his action in breaking the bow, and forcefully takes the bow of Paraśurāma and mount an arrow, Rāma tells him that he shirked from directing the arrow against him since the latter is a Brahmin.

Paraśurāma pleased with the valour of Rāma confides to him that he has come to give him his Vaiṣṇava lustre and his bow before retreating to the Mandara mountain for penance. Rāma agrees to the request of the sage and sends the arrow at the merits he has accrued by his penance. Paraśurāma blesses him and both depart. Thus they arrive safely in Ayōdhyā. Daśaratha finds that his days coming to an end. He therefore decides to entrust country with his eldest son Rāma by coronating him. He summons his council of ministers and announces his plan of coronating his eldest son. The ministers unanimously give their consent.[123]

Messages are sent to the various kings inviting them to attend the coronation of Rāma No invitation are sent to Janaka and the king of the Kēkaya country.[124] The grand assembly is convened and Daśaratha informs them of his decision. The assembly gives its approval and a day in fixed for the coronation.

Mantharā, a female friend of Kaikēyī, by chance climbs the terrace of the palace and sees to her great surprise, the fertive appearance of Ayōdhyā. She enquires the female attendant as to the reason for the same, and is informed that the coronation of Rāma is going to take place the next day.

Overwhelmed with anger, the cruel Mantharā immediately goes to Kaikēyī and chastises her for being indifferent. When Kaikēyī anixiously demands as to what

122. *Ibid.*, Sr. 75, V. 4, p. 101.
तदहं ते बलं दृष्ट्वा धनुषोऽस्य प्रपूरणे !
द्वन्द्वयुद्धं प्रदास्यामि वीर्यश्लाघ्यमहं तव ।।

123. *Ibid.*, Ayodhyākāṇḍa Sr. 1. V. 42, p. 106.
तं समीक्ष्य महाराजो युक्तं समुदितैः शुभैः !
निश्चित्य सचिवैः सार्धं यौवराज्यममन्यत ।।

124. *Ibid.*, Sr. 1, V. 48, p. 106.
न तु केकयराजानं जनकं वा नराधिपः !

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the calamity is she tells her of the coronation of Rāma scheduled for the next day. The queen tells her that she is very glad to hear the happy news of the coronation of Rāma and she in fact welcomes it.

Mantharā then poisons her heart by telling her that if the coronation is allowed to take place, Rāma would on becoming the king drive her son Bharata to the forest.[125]

The whetting of Mantharā has the desired effect Kaikēyī decides in her heart to coronate Bharata in place of Rāma and send the latter on exile to the forest.[126] Then Mantharā reveals the scheme by which the queen can attain her end. She brings to her notice the two boons Daśaratha has promised her years back. She asks her to seek those two boons namely demanding the coronation of her son Bharata and the expulsion of Rāma for fourteen years to the forest to lead the life of a forester.[127]

Accordingly, Kaikēyī demands the two boons from Daśaratha and the latter very reluctantly gives them. Against the stiff opposition of the citizens, courtiers and Vasishṭha Rāma accompanied by Sītā and Lakṣmaṇa goes to the forest, obeying the command of his father.

He crosses the river Ganges and reaches the hermitage of saga Bhāradhvāja. After paying respects to him, he crosses the river Yamunā and reaches the Citrakūṭa mountain. After constructing a hermitage there, Rāma along with his wife and brother stay for some time. He receives his borther Bharata and gives him his sandals as a token of his authority for ruling Ayōdhyā. After some time, Rāma accompanied by his brother and wife leaves Citrakūṭa mountain for Daṇḍakā. On the way, he meets several sages including Atri and pays respects to them. Sītā receives from Anasūyā a divine garland, a magical unguent and a wonderful cosmetic.

While on their way they meet the demon Virādha, who catches hold ot Sītā and runs away.[128] Rāma and Lakṣmaṇa pursue him, and cut off his two hands. Thus with his hands lost, the demon crashes on the ground releasing Sītā. Then the demon reveals that he was formerly a celestial singer by name Tumburu and that he was cursed by Kubēra to take birth as demon.[129] Saying these words, Virādha breathes his last. Rāma and Lakṣmaṇa then cremate the body of the demon and

125. *Ibid.*, Sr. 8. V. 27, p. 118.
ध्रुवं तु भरतं रामः प्राप्य राज्यमकण्डकम् !
देशान्तरं नाययित्वा लोकान्तरमयापि वा ।।
126. *Ibid.*, Sr. 9, V. 2, p. 120.
अद्य राममितः क्षिप्रं वनं प्रस्थापयाम्यहम् !
यौवराज्येन भरतं क्षिप्रमेवाभिषेचये ।।
127. *Ibid.*, Sr. 9, V. 30, p. 120,
रामं प्रव्राजरायण्ये नव वर्षाणि पञ्च च !
भरतः क्रियतां राजा पृथिव्याः पार्थिवर्षभः ।।
128. *Ibid.*, Araṇyakāṇḍa, Sr. 2, V. 10, p. 300.
129. *Ibid.*, Sr. 4, V. 16, p. 303.

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with Sītā, continue their journey towards the Daṇḍakā forest. They then meet Agastya and on his advice they go to Pañcavaṭī where they constructed a hermitage.

The Śūrpaṇakhā episode takes place while they are living in the Pañcavaṭī forest. Her disfigurement by Lakṣmaṇa leads to Khara-Dūṣaṇa war. This is soon followed by the abduction of Sītā.

Not finding Sītā in the hermitage, Rāma ann Lakṣmaṇa search fo her through out the forest. Soon Lakṣmaṇa meets the demoness Ayōmukhi who grasps him and desires him to bear company to her. Lakṣmaṇa getting angry takes his sword and disfigures her body. The demoness writhing with pain goes away in fear. They soon see the demon Kabandha, whose head is placed on his stomach. The demon by extending his hands, grasps the two brothers to eat them.[130] Rāma and Lakṣmaṇa take their swords and cut off his hands. Kabandha, thus devoid of his hands, falls down fatally wounded and reveals his past history that he was a powerful warrior cursed by a sage named Sthūla Śira and that as a result of the curse he was born a demon. He requests Rāma to burn his demoniac body in fire, so that he can regain his original form.[131] Rāma accordingly asks Lakṣmaṇa to parepare a funeral pyre. As the body is burned, the divine form of Kabandha springs up from it. He advises Rāma to enter into an alliance with Sugrīva who is living on the Ṛṣyamūka mountain. He assures him that Sugrīva would help him in redeeming Sītā from Rāvaṇa. Before he disappears, he requests Rāma to bless Śabari, an anchorite, residing in a hermitage on the shores of river Pampā.

After blessing Śabarī, Rāma accompanied by his brother, goes to the Ṛṣyamūka mountain. With the help of Hanumān, he meets the monkey king and enteres into a solemn alliance with him the former offering his aid in recovering Kiskindhā which his brother Bāli is ruling and the latter offering his help in redeeming Sītā from Rāvaṇa

Soon Rāma kills Bali and makes Sugrīva the king. Now it is Sugrīva's turn to help Rāma. Monkeys are despatched in various directions in search of Sītā. Hanumān and Angada with a batch of monkeys which includes Jāmbavān are sent to the south. Hanumān successfully returns after meeting Sītā in Lankā. Before he returns he plunders Lankā and kills Akṣayakumāra, the son of Rāvaṇa and numerous demons.

On returning to the mainland, Hanumān alone with Angada and the monkey warriors go to meet Rāma to convey to him the news of his meeting Sītā. On the way, they trespass into the Madhuvana, a garden of Sugrīva and enjoy the fruits grown there. The gatekeepers headed by Dadhimukha vainly try to prevent their entry. Dadhimukha then runs and meets Sugrīva and informs him of the arival of

130. *Ibid.*, Sr. 69, V. 35, p. 403.
स महाबाहुरत्यर्थं प्रसार्य विपुलौ भुजौ !
जग्राह सहितावेव राघवौ पीडयन् बलात् ॥

131. *Ibid.*, Sr. 71, V. 31, p. 407.
तावन्मामवटे क्षिप्त्वा दह राम यथांविधि !

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monkey warriors in the Madhuvana and their actions. The monkey now reach the presence of Sugrīva. Hanumān reports to Rāma his meeting Sītā and his adventures in Lankā. He also presents to him as token of his meeting Sītā, her crest jewel.

Vibhīṣaṇa finds that his good counsel to return Sītā back to Rāma does not find favour with his brother. Therefore he flees from Lankā and seeks protection from Rāma who readily gives him protection. On the advice of Vibhīsaṇa, Rāma requests Varuṇa to provide a passage across the sea for his army to go to Lankā. Finding no response from Lord Varuṇa, he gets angry and prepares to send the fire missle to dry up the waters of the sea. Varuṇa quickly appears and implores him to forgive him for his impertinence. He then gives him a passage across the ocean.[132]

Under the supervision of Nala, a bridge is constructed and the army safely passes through it reaching Lankā. Śuka and Sāraṇa, the spies of Rāvaṇa take the forms of monkeys and join the army of Rāma to gather secret military information. But they are caught red-handed by the other monkeys while spying and are brought to the presence of Rāma who orders them to be released permitting them to see his army.

Then the army of Rāma regroups itself on the Subēla mountain in Lankā ready for battle with the army of the demons. At that time Rāvaṇa in a final bid to win the love of Sītā summons his minister Vidyujjihva and asks him to show a magical severed head of Rāma before Sītā to hoodwink her.[133] When the demon shows the magical head of Rāma to Sītā, she believes it to be real and thinking that her lord is dead, becomes deeply dejected and sorrowful. But the demoness Saramā exposes the trick played by Vidyujjihva. Sītā is comforted. The army of Rāma begins to march down the Subēla mountain. The battle between the forces of Rāma and Rāvaṇa commence. The fight between Rāma and Indrajit is fierce. Indrajit finding that he cannot beat Rāma and his brother in the battle takes the serpent missile as a lost resort. Struck by the missile, they fall down on the ground senseless. Indrajit happy with his success in the battle returns to Lankā and reports the entire story to his father. Rāvaṇa becomes happy on hearing his son's success in binding Rāma and his brother with the serpent missile. He then orders the demonesses to take Sīta in the Puspaka chariot and go to the battle field and show her lord Rāma and Lakṣmaṇa lying senseless.

Accordingly Sītā is taken in the Puspaka chariot and is shown the place where her lord and Lakṣmaṇa are lying in a swoon.[134] Sītā is stricken with great sorrow. But the words of Trijaṭā alleviates her distress. She tells her that the fact that the Puspaka chariot which is a divine one, has carried her to the battlefield is proof enough to show that her lord is alive; for it would not move if widows are seated

132. *Ibid.*, Yuddhakāṇḍa, Sr, 22, V. 29, p. 700.
हरीणां तरणे राम करिष्यामि यथास्थलम् !

133. *Ibid.*, Sr. 31, V. 7-8, p. 716.

134. *Ibid.*, Sr. 47, V. 19, p. 746.
ततः सीता ददर्शोभो शयानौ शरतलपयोः !
लक्ष्मणं चापि रामं च विसंज्ञौ शरपीडितौ ॥

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in it.[135]

The monkey warriors bemourn the sad plight of Rāma and his brother Lakṣmaṇa. Soon they see Garuḍa in the sky coming towards them.[136] At his sight the serpents which covered the bodies of Rama and Lakṣmaṇa disappeared. The very touch of Garuḍa on their bodies quickly revives them. Rāma and Lakṣmaṇa stand up.

The battle between the two armies again start. One by one, many a powerful demon, in the army of Rāvaṇa, falls a victim to the arms of Rāma and Lakṣmaṇa. With great difficulty, Lakṣmaṇa kills Indrajit while the latter was secretly conducting a sacrifice at Nikumbhila. On hearing of the death of his son Indrajit, Rāvaṇa rushes to the Aśōkavanika garden to kill Sītā. Before he could strike her, his minister Supārśva dissuades him from killing her.

After a long and protracted struggle, Rāvaṇa is killed by Rāma. With the battle over, Rāma makes Sītā undergo the fire ordeal to test her chastity. He then accepts her. Vibhīṣaṇa places at Rāma's disposal, the Puspaka chariot for taking him back to Ayōdhyā. He is accompained by Sītā, Lakṣmaṇa, Sugrīva, Vibhīṣaṇa and the host of monkey warriors. On the way, he breaks his journey to accept hospitality from sage Bhāradvāja

In the city of Ayōdhyā, Rāma is warmly received by his brothers, Bharata and Śatrughana. The arrangements for the coronation of Rāma are ready. On an auspicious hour, the coronation takes place.

DEVIATIONS AND INNOVATIONS

Rāmapāṇivada follows closely Vālmīki in describing the story of Rāma in his play. But he has not failed to introduce new elements for enhancing the dramatic effect of the play, the most important being the character of Māyāvasu with his manifold exploits. The poet has succeeded best in introducing this character and delineating his role which serve to impart to the play freshness and novelty. "Pāṇivadā has succeeded in an eminent degree in securing dramatic effectiveness in the presentation of the plot. No doubt he borrowed the story from Rāmäyaṇa. But the presentation is largely original."[137] In the first act a messenger by name Cara is introduced. His description of the martial exploits of Rāma creates an atmosphere of awe and wonderment providing an effective background for the entrance of Māyāvasu in the second act and his feats. The thrilling and awe inspiring situations such as the appearance of two Daśārathas and two

135. *Ibid.*, Sr. 48, V. 25, p. 747.
इदं विमानं वैदेहि पुष्पकं नाम नामतः !
दिव्यं त्वां धारयेभैवं यद्येतौ गतजीवितौ ।।

136. *Ibid.*, Sr. 50, V. 36, p. 751.
ततो मुहूर्ताद्गरुडं वैनतेयं महाबलम् !
वानरा ददृशुः सर्वे ज्वलन्तमिव पावकम् ।।

137. *Sītārāghava.*, Introduction, p. 5.

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Sumantras and the wordy duel between the pseudo Daśaratha and Viśvāmitra are moster strokes from the pen of Rāmapāṇivāda showing the originality and dramatic skill.

The third act contains a homely scene in which Janaka and Śatānanda are giving advice to Sītā and her sisters. This is an innovation by Rāmapāṇivāda. There are several other changes also brought about by the dramatist in the act. The encounter between Paraśurāma and Rāma takes place in Mithilā in the play whereas in the epic, it is said to have occured while Rāma and others are returning to Ayōdhyā after the marriage. Again, while in the drama, the abortive coronation of Rāma takes place in Mithilā for which Kuśadhvaja takes the initiative in Rāmayaṇa, it takes place long after Rāma and the royal entourage have returned to Ayōdhyā after the marriage. In the epic, it is also specifically stated that Daśaratha did not invite Janka and the king of the Kēkaya country. These deviations are mainly intended to give the play unity of time and action.

In the fourth act, the story undergoes slight change by making assume the form of Mantharā at the instigation of Māyāvasu to thwart the coronation of Rāma. There is not much innovation in the scene depicting Rāvaṇa's vipralambh śṛngāra. The fifth act depicts another mischief played by Māyāvasu, who hoodwinks Sugrīva and others by falsely telling them of the failure of the mission of Hanumān, which makes Rāma fall into a swoon followed by the entry of Dadhimukha proclaiming the arrival of Hanumān and the quick disappearance of the demon is at once dramatic and spectacular. The sixth act centres round the battle between the forces of Rāma and Rāvaṇa. A significant innovation is that Māyāvasu is shown as hoodwinking Sītā by the magic of showing the heads of Rāma and Laksmaṇa. The seventh act sees the reunion of Sītā with Rāma after the latter's success over Rāvaṇa and their return to Ayōdhyā. Thus, one can find that the dramatist has made suitable adjustments in the plot to provide homogenity and to impart greater dramatic effect. The introduction of Māyāvasu has brought out not only some changes in the story but also new and original scenes. The success achieved by the dramatist is indeed commendable.

CHARACTERISATION

Rāma

The hero of the play, Rāma, is brave and valorous. Born as the eldest son of Daśaratha, who had long remained childless, he has endeared himself to his father by his good qualities. As ordained by his father, he goes to the forest and protects Viśvāmitra's sacrifice from the demons. While doing so, he kills Subāhu and other demons. Viśvāmitra is impressed with his valour and he takes him to Mithilā for tackling the Śiva's bow which would entitle him to get the hand of Sītā.

When he is entrusted with any task, he gets impatient to do it and brooks no delay. When Janaka pauses to reply to Viśvāmitra's request to have the divine bow tackled by Rāma, he gets impatient and is lost in thoughts as to what would happen to his aspiration. Again, when the pseudo Daśaratha prevents him from handling the divine bow, he expresses his anguish and disappointment and he says

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aside that his heart is baked with sorrow.

Rāma is at the same time humorous by nature and enjoys wits. Lakṣmaṇa then remarks that it is not only Rāma's heart that is baked with sorrow but also that of the person whom he desires to obtain, he smiles in approbation and says aside that his brother has correctly understood his mind. He further says that the incorporeal words (uttered by the pseudo Daśaratha), has put a stop to his desire to bend the divine bow and to clasp the hand of Sītā.[138]

In Jānakīpariṇaya, Prasannarāghava and Mahāvīracarita, there are instances in which Rāma and Sītā fall in love with each other at first sight and they undergo pangs of love. Here, the dramatist spotlights that the love for the heroine had just begun to germinate in the heart of the hero and that Cupid is fanning it. This is but appropriate and suggestive. It shows that the hero is essentially a human being.

His breaking of the bow and his marriage spark off an immediate conflict with Paraśurāma who comes to wreak vengeance for his impious act. The dramatist does not mention here the repartee between the two warriors as found in Anargharāghava, Prasannarāghava, Mahāvīracarita and Hanumat Nāṭaka.

The poet does not mention the reaction of the hero when Sīta is abducted by Rāvaṇa. In Āścaryacūḍāmaṇi, the hero in a message sent through Śūrpaṇakā to Rāvaṇa expresses his determination to avenge the abduction.

Rāma does not appear to be satisfied with his action against Bāli. In the fifth act, he expresses his distress and pricks of conscience in having killed Bāli through covert means.[139] This shows the conflict in the hero's mind between the ideals he stands for and the duties he is forced to perform. The poet in delineating this aspect of his character shows originality.

Rāma considers as his primary duty to afford protection to those who come seeking it, without considering whether he is his enemy or friend. This noble trait in his character is referred by Trijaṭā. In the VIth act she says to Saramā that Rāma would readily give protection even to his inveterate foe Rāvaṇa if he seeks it from him.[140] When Varuṇa does not respond to his request to let a passage

138. *Ibid.*, Act II, V. 23, p. 25.
आसक्ताजगवकार्मुके कठोरे वैदेह्याः किसलयकोमले च पाणौ !
आदित्साम्मम खलु मन्मथार्तिहेतावारुन्धे नियतिरिवाशरीरिणी वाक् ॥

139. *Ibid.*, Act V, V. 20, p. 90.

140. *Ibid.*, Act. VI, p. 108.
अयि मुग्धे ! किमिदमाशङ्कसे ! प्रणतवत्सलः स महात्मा रामभद्रः शरणागतमपराधीनं रावणमप्यनुग्रहीष्यति, किमुत विनयशालिनं विभीषणम् !
A similar idea is found in Rāmāyaṇa also.
Rāmāyaṇa, Yuddba Kāṇḍa, Sr. 18, V. 33-34, p. 693.
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम !
आनयैनं हरिश्रेष्ठ दत्तमस्याभयं मया ॥
विभीषणो वा सुग्रीव यदि वा रावणः स्वयम् !

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across the sea, he acts swiftly and prepares himself to send the fire missile against the sea.

Rāmapāṇivāda in delineating the character of Rāma has followed Vālmīki very closely. He has however made a small but significant departure in making the hero entertain pricks of conscience for having killed Bāli through covert means By this, he has given a human touch to the entire characterisation of the hero.

Laksmaṇa

Lakṣmaṇa is the devoted brother of Rāma who voluntarily shares the sufferings and joys of his brother and appears to be humorous in nature as for instance in the second act of the drama.[141] Neither the rigors nor the perils of forest life detracts his determination. As in Āścaryacūḍāmaṇi, he takes Sītā's cruel words deep in his heart and appears to be revengeful towards her. This is evident from his remarks when his brother swoon hearing the false story of the death of Sītā. He says that he has forgotten the bitterness and prejudice he had toward Sītā for the harsh remarks. From this, it is clear that Lakṣmaṇa has forgiven her.[142]

He fights valiantly alongwith Rāma against the demons and kills Mēghanāda and the demon Māyāvasu. He continues to serve Rāma after the latter has assumed the kingship of Ayōdhyā.

Rāmapāṇivāda has not portrayed Lakṣmaṇa's bully and effervescent nature provocable at the slightest touch. This aspect of his character has been portrayed beautifully in Rāmāyaṇa, Āścaryacūḍāmaṇi and Prasannarāghava.

The soaring idealism of Rāma does not appeal to Lakṣmaṇa. When Rāma feels the pricks of conscience for having killed Bāli by covert means and confides the same to Lakṣmaṇa, the latter dismisses it by saying that it is unavoidable. He further maintains that killing of animals through covert means by placing traps etc., is a well established rule followed by hunters all over the world.[143] Excepting Lakṣmaṇa's fiery nature, all the known aspects of his character are well delineated by Rāmapāṇīvāda.

Sītā

Sītā is the heroine of the play. Born as the daughter of the earth she was nurtured by Janaka as his own daughter. She is married to Rāma, the scion of the solar race. She has the first taste of the storms that awaited her in her married life when Rāma about to bend the divine bow and win her hand is obstructed by the false Daśaratha. She is not destined to lead a peaceful life. Immediately after her marriage Rāma is forced to fight Paraśurāma. Though her lord succeeds in subjugating the warrior sage, she is not to remain peaceful for long. When she is keenly awaiting the coronation of Rāma for which preparations are made in Mithilā

141. In Anargharāghava and Prasannarāghava also, his humorous nature is well delineated.
142. *Ibid.*, Act. V, V. 39, p. 97.
143. *Ibid.*, Act V, V. 21, 0.90.

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itself, she hears not only the disappointing news of the failure of the plan but also the order of her father-in-law asking him to go on exile to the forest for fourteen years. She accompanies him to the forest to serve him. Fresh troubles again come and she is abducted by Rāvaṇa. Her chastity and devotion to her lord had won the esteem of even the wives of sages like Atri and Agastya. To protect her chastity Anasūyā and Lōpāmudrā, respectively send through Mandaravati messages of consolation and a magical unguent. She leads a precarious life in Lankā undergoing pangs of separation. She would have committed suicide had it not been for the timely appearance of Hanumān.

In Lankā, the demons in order to hoodwink her play various tricks such as the showing of the severed heads of Rāma and Lakṣmaṇa. Since her friend Trijaṭā exposes them, no harm is done to her. Ultimately, she is redeemed by her lord Rāma. Rāmapāṇivāda presents her as an ideal and devoted wife. She braves all the difficulties of life by her steadfast devotion towards her lord.

Rāvaṇa

Rāvaṇa the prati-nāyaka or villain of the play is brave and valorous. He has conquered the three worlds and subjugated the kings including Indra. He brought as booty the Kalpaka trees, celestial damsels and other priceless treasures and enriched Lankā with them. The fabulousness and glory of city with its glittering skycrapers, jewel-studded balconies, beautiful promenades, towering flag staffs and lovely gardens proclaimed the might of the arms of Rāvaṇa and cast a spell on any visitor by its panorama and richness.[144]

His excessive passion for women is successfully exploited by his servant Māyāvasu who describes to him at length the great beauty of Sītā and also tells him the false story that she is in love with him. Thus he creates in him a desire for Sītā. Rāvaṇa is preveted from proceeding further because of the curse of Nalakubāra. [145]

In the fourth Act, his pangs of love for Sītā are described at length. So overwhelming is his passion for her that when a portrait of Sītā is brought before him, he mistakes it to be the real. He bears great enemity and hatred towards Rāma and his brother Lakṣmaṇa. When he sees the portrait of Rāma and Lakṣmaṇa also draw side by side with that of Sītā, he rushes with a drawn sword in an attempt to kill them as though they are real. Unlike in Āścaryacūḍāmaṇi the passion for Sītā makes Rāvaṇa attain a stage of delirium. He is boastful of his power as in Āścaryacūḍāmaṇi and Hanumat Nāṭaka.[146]

Rāvaṇa does not appear to be a very clever person as found in Āścaryacūḍāmaṇi and Partimā Nāṭaka where he takes a very important part in the abduction of Sītā from the beginning to the end. Possibly this may be due to the role played by Māyāvasu in the abduction of Sītā.

144. *Ibid.*, Act. VI, V-2, p. 100,
145. *Ibid.*, Act. IV, V-13, p. 70.
146. *Ibid.*, Act, IV, V-18, p. 72.

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Rāvaṇa turns a deaf ear to the advice tendered by his brother Vibhīṣaṇa. When Rāma comes and faces him, he puts up a stiff fight and meets with death at his hands.

Māyāvasu

This is a new character created by the poet and made to play an important part. He is a disciple of Mārīca. In the battle that ensured between Rāma and the demons in the hermitage of Viśvāmitra, all the demons except Mārīca and Māyāvasu were killed by Rāma.

Defeated in the battle by Rāma he continues to cherish feelings of enemity towards the latter. In fact he becomes more determined than ever to wreak vengeance on Rāma not only for his defeat but also that of Mārīca. The death of his kinsmen Subāhu and Tāṭakā at the hands of Rāma further aggravates his anger towards the latter.[147]

Informed of the arrival of Viśvāmitra with Rāma and Lakṣmaṇa in Mithilā, he sends his assistant Karambaka to watch the situation. Karambaka goes and brings him a report of the situation. Hearing from Karambaka that Viśvāmitra has begun his efforts to bring about the marriage of Rāma with Sītā, he goes with him to Mithilā to thwart it.

He is very artful and cunning. In the second act he and Karambaka appear as Daśaratha and Sumantra, respectively and try to prevent Rāma from wielding the great bow. The scene where the pseudo Daśaratha in vain tries to prevent the marriage of Rāma with Sītā shows in brilliant colours the deftness and industry of Māyāvasu. Though he fails in his scheme, he is not dispirited. He tries to incite Parāsurāma by telling him that the sacred bow of his preceptor is broken and succeeds in rousing his anger against Rāma. He thereby plans to kill Rāma through Paraśurāma, in the hope that it would be possible for him to present Sītā to his master Rāvaṇa.[148]

The failure of Paraśurāma to defeat Rāma in the battle does not unnerve Māyāvasu. He still continues his hostile designs against Rāma.

Māyāvasu goes to meet his master Rāvaṇa and creates in him passion towards Sītā. On hearing that arrangements are taking place in Mithilā for the coronation of Rāma, he sends a demoness by name Ayōmukhī to Mithilā to thwart it. The demoness taking the guise of Mantharā succeeds in poisoning the mind of her mistress. Thus Māyāvasu sees that the coronation of Rāma is wrecked.

Māyāvasu then sends Ayōmukhī to Śūrpaṇakhā with the direction that she must abduct Rāma, Sītā and Lakṣmaṇa when they arrive in Daṇḍakā. He also desires her to keep with her the two princes as her husbands and present Sītā to her brother Rāvaṇa

When Śūrpaṇakhā does not succeed in implementing the plan, he thinks of

147. *Ibid.*, Act. II, V-1, p. 14.
आचार्यस्य श्वसदुपरतिः पाटनं ताटकायाः प्रध्वंसश्च प्रतिभटजयख्यातबाहोः सुबाहोः !
येनाकारि त्रयमिदमहो कुत्र स क्षत्रडिम्भो मायाम्भोधिं मम परिहरन् प्राणितु प्राणिपाशः ॥
148. *Ibid.*, Act. II. V-45, p. 38.

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fresh means to harm Rāma. While Rāma is camping in the Ṛṣyamūka mountain he appears as Vajrāngada and falsely tells them of the death of Sītā and Hanumān though he meets with failure there too in the end.

Māyāvasu goes to Lankā to hoodwink Sītā by the magic of showing the severed heads of Rāma and Lakṣmaṇa. But here again his hopes are dashed to pieces for Trijaṭā.

Māyāvasu takes part in the battle between the forces of Rāma and Rāvaṇa. Soon he is killed by Lakṣmaṇa.

There is a slight semblance between the characters of Māyāvasu and Mālyavān in Mahāvīracarita. Like Māyāvasu, he appears to bear hatred towards Rāma and draws plans for the extermination of the latter. Though both are scheming and ingenius Mālyavān does not take an active part in the execution of his schemes like Māyāvasu. Similarly Mālyavān in the end becomes desperate by the failure of his plans to kill Rāma. But Māyāvasu never becomes dejected and fights to the last hoping that he would be able to defeat Rāma.

The introduction of this character has given the poet an opportunity to create original and thrilling scenes as in Act II. Practically all the calamities that befall Rāma have been caused by the mischief of Māyāvasu. This is very significant and bears ample testimony to the originality of the dramatist.

Viśvāmitra

Viśvāmitra is a great sage who had spent many years of penance in the forest of Daṇḍakā. His power of penance is invincible and he is known throughout the world as the creator of a second heaven for Triśanku. To protect his sacrifices, he goes to Ayōdhyā and seeks the aid of Rāma. The king reluctantly allows his son to accompany him. While Rāma and Lakṣmaṇa stand guard, the sage successfully prosecutes his religious vows.

Impressed with the valour of Rāma, the sage plans to forge an alliance between Rāma and Sītā, the daughter of Janaka. He however does not fail to seek the permission of Daśaratha for his plan. After getting his approval, he takes him to Mithilā. There he makes him wield Śiva's bow. Thus he brings about the marriage of Rāma with Sītā.

He can be easily provoked. When the false Daśaratha describes him as an irrate and upstart person, he fumes up and threatens to curse him.[149] But Janaka persuades him not to lose his temper.

Being kind at heart Viśvāmitra goes to Ayōdhyā and blesses Rāma on the occasion of his coronation.

In Jānakīpariṇaya, Viśvāmitra is said to have contacted Paraśurāma for requesting Rāvaṇa to give instructions to Mārīca not to hinder his sacrifices. This shows that Viśvāmitra is impotent before the demons. On the other hand, Pāṇivāda presents him as a sage with tremendous power.

149. *Ibid.*, Act. II, V-13, p. 22.

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Sage Śatānanda

He is the family priest of Janaka. The demons are very much afraid of him. He is said to have constructed a ring of mantras round the city of Mithilā for preventing the demons from entering in.

Believing that Rāma would bend the divine bow without any difficulty and get the hand of Sītā, he goes to Ayōdhyā and brings Daśaratha and his retinue to Mithilā. On entering the court of Janaka, he is surprised to see another Daśaratha and Sumantra conversing with Janaka and Viśvāmitra. He sets himself to the task of solving the problem of two Daśarathas and Sumantras appearing simultaneously and asks Janaka as to whether Rāma has successfully bent the bow. Janaka informs him that it did not happen due to the opposition of Daśaratha. At once the sage arrives at the conclusion that the person who has posed himself as the Daśaratha and sitting in the hall is not the real one. He conveys the same to Janaka and requests him to permit Rāma to handle the bow without paying heed to the protests of the false Daśaratha. Janaka agrees with his suggestion. It will be seen that Śatānanda is foresighted and bold.[150]

Śatānanda appears calm and serene and is not provoked by the offensive remarks of Māyāvasu. In Mahāvīracarita he is seen losing his temper and attempting to curse Paraśurāma when the latter makes insinuations about him.

In the third act, he is seen giving words of advice to the daughters of Janaka. He reminds them of the duties that they are called upon to do in the homes of their lords and enjoins them to so scrupulously observe them so that they win the esteem and affection of their kinsmen.[151] It is no exaggeration to say that this is one of the best characters drawn by Rāmapāṇivād.

King Daśaratha

He is introduced in the first act of the play itself. Cārāyaṇa describes his broad chest as bearing the scars of wounds caused by the arrows of the demons in the battle. He is a great warrior and even Indra seeks his aid for quelling his enemies. He bears great affection towards his sons. When Viśvāmitra demands the services of his son Rāma for protecting his sacrifices from the menace of demons, he gives permission with great reluctance. He is very respectful to the sages.

King Janaka

Though the king of a country like Vidēha, Janaka is a man steeped in the knowledge of Vēdas and Śāstras. He is the direct disciple of the sage Yājñavalkya who himself has been tutored by Lord Sun. He is leading an austere and rigorous life. He has controlled his sense organs and the three gunas *viz.* sattva, rajas and tamas. He impresses Rāma with his majestic appearance and sagacious words.

He appears calm and serene. In the second act when Viśvāmitra loses his temper provoked by the insinuatory remarks of Māyāvasu, Janaka pacifices him.

150. There is great similarity in the characterisation of 'Satānanda in Sītārāghava and Anargharāghava.

151. Sītārāghava, Act., III. V. 28, p. 58.

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In the third act, he appears as a loving father. Rāmapāṇivāda brings out splendidly the parental affection and love that Janaka bears for his daughters. He enjoins them as to how they should conduct themselves in the homes of their lords. He has a special word of advice for Sītā to whom he reminds of the code of conduct of a chaste lady.

This shows that though he is a detached man he is not immune to the parental love. Janaka himself admits this when he says that though his mind is purified of all dirt and is detached as a result of practising the eight prescribed disciplines, it again plunges itself in the ocean of misery.[152] By this subtle and striking human touch, Janaka stands out as one of the best characters wrought by the hand of Rāmapāṇivāda. Unlike in Anargharāghava, Mahāvīracarita and Prasannarāghava, the delineation in this play appears lively and impresses us with his majesty. The poet has drawn inspiration for this from Śākuntala and Bālarāmāyaṇa. While Kālidāsa humanises the forest anchorite sage Kaṇva, Pāṇīvāda does so with a kingly sage who has to perform the multiple and divergent duties of a householder, monarch and anchorite.

Karambaka

Karambaka is the trusted servant of Māyāvasu. He is called upon by his master to go to Mithilā and report to him of the events. Finding it impossible to enter the city protected as it is by a magical anti-demon ring, he seeks the aid to Mārīca who presents him with a magical ring. With the help of the ring he enters the city.

He is afraid of Sage Śatānanda whom he scorns as a veritable destroyer of demons. He is very circumspect, and he appears as Sumantra along with Māyāvasu who comes disguised as Daśaratha; unlike the character of Karāla in Jānakī pariṇaya Karambaka appears to be clever and able.

Other minor characters are Cārāyaṇa, Ayōmukhī, Mañjarikā, Mañjūshikā, Māndavī, Śrutakīrtī, Ūrmilā, Hēmavatī, Prahasta, Cara, Sugrīva, Vibhīsaṇa, Sampāti, Saramā, Trijaṭā, Mandāravati, Māmsapriya, Viśragandhinī, Hanumān, Bharata and Śatrughna.

THE SENTIMENT

The theme of the play is the story of Rāma culminating in his triumph over Rāvaṇa. So its principal sentiment would be Vīra. The *Sthāyībhāva* of Vīra is Utsāha. The *ālambana vibhāva* is the enemy while his antagonistic actions against the hero are the *Uddipana Vidhávas*. The *anubhāvas* are the hero's valorous deeds such as alliance with friends, preparations for battle etc. The main *vyabhicāribhāvas* are courage (*dhrti*), wisdom (*mati*), pride (*garva*), introspection (*tarka*) and horripilation (rōmāñca).[153] In the drama, the hero is Rāma.. He belongs to the the category of heroes known as Yuddha Vīra. The theme it may be noted is the victory of Rāma over Rāvaṇa.

152. *Ibid.*, Act III, V. 20, p. 54.
153. Sāhityadarpaṇa., Ch. III, Vs. 232-34, p. 287.

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In the first act of the drama, the sentiment of Vīra is beautifully brought out in the descrption of Daśaratha by Cārāyaṇa. He says that he is fortunate to have the privilege of seeing the great warrior king who shared the seat with Indra and whose chest bearing the scars caused by the arrows of demons was slowly touched by Indra in admiration.[154] Here the *ālāmbana vidhāva* is Daśaratha himself. The *Uddīpana vibhāva* is the scars of wounds in his chest. The *anubhāvas* are his heroism, etc. The *vyabhicāribhāva* is the joy caused to Cārāyaṇa by the sight of the king.

In the second act, the sentiment of Vīra is delineated effectively as for instance in the verse wherein Māyāvasu describes the valorous deeds of Rāvaṇa [155]

Māyāvasu asks as to whether there is any other person like the ten-headed Rāvaṇa, who possesses the heroic quality (*dhīrodāttattva*) who has attained great fame by his valorous deeds and whose broad and strong breast bear scars caused by the tusks of war elephants and whose hands in order to get rid of their itching sensation playfully lifted the great Kailāsa mountain. Here the *ālambana vibhāva* is Rāvaṇa while the *Uddipana vidhāvas* are the scars on his chest and arms. The *anubhāvas* are his feats of defeating tuskers and lifting the Kailāsa mountain. The *vyabhicāribhāva* is the joy in the mind of Māyāvasu.

The sentiment of Vīra rises to a high degree in the verse where Rāma expresses his impatience to handle the divine bow of Śiva.[156]

He says that his arm is rising up to grasp and bend the divine bow. Rāma further tells that the divine bow is capable of producing great sound resembling thunder and in bending which many kings adept in archery had failed. Here the *ālambana vibhāva* is Rāma while the *Uddīpana vidhāva* are the divine bow and its great strength. The *anubhāva* is the preparation made by Rāma to bend it. The *vyabhicāribhāva* is his anxiety to handle it.

The sentiment of Vīra is raised to a still higher pitch when Rāma bends the divine bow, the terrific sound of which, causes simultaneously joy and wonder to sages Viśvāmitra and Śatānanda, Janka and Lakṣmaṇa and fear and sorrow to Māyāvasu and Karambaka. The sentiments of wonder and fear are subsidiaries to the main sentiment of Vīra. The *ālambana vibhāva* is Rāma who successfully wielded the divine bow. His action of bending is the *anubhāve.* The sound of the breaking the same forms the *Uddipana vibhāva.* The joy caused to Viśvāmitra and others are the *vyabhicāribhāvas.*

In the third act Paraśurāma arrives in order to wreak vengeance on Rāma. But he is soon vanquished by Rāma. This causes great joy and satisfaction to Janaka.[157] The *ālambana vibhāva* is Rāma while his victory over Paraśurāma forms the *uddīpana*

154. Sitārāghava., Act., I, V. 10, p. 7.
155. *Ibid.*, Act-II, V-6, p. 18.
प्रत्याकृष्टप्रतीष्टप्रतिभटपृतनामत्तमातङ्गपालीदन्तप्रान्ताभिघातस्यपुटितविकटकूरदोरन्तरालात् !
दोर्दण्डोच्चण्डकण्डूविनयनरभसोत्पाटितस्फाटिकार्देर्धीरोदात्तत्वमन्यः क इव दशमुखादिद्धकीर्तेर्विभर्ति !
156. *Ibid.*, Act. II, V. 10, p.21.
कोदण्डं शशिखण्डमण्डभुजस्तम्भेन सम्भावितं गम्भीरस्तनितातिभैरवरवज्यावल्लिकुम्भीनसम् !
विश्वख्यातविचित्रविक्रममहाधानुष्कदुष्कर्षम् प्युत्कष्टुं तरसानवाप्य ननु मे हस्तोऽयमुत्ताम्यति ॥
157. *Ibid.*, Act. III, V. 18, p. 53.

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vibhavas. The *anubhāva* is Rāma's squarely going to face the opponent. The *vyabhicāribhāva* is the joy of Janak at the defeat of Paraśurāma in the hands of Rāma. In the fifth act is announced the fight between Rāma and the army of fourteen thousand demons headed by Khara. Rāma destroys all the demons in the battle.[158] The *ālambana vibhāva* is the victorious Rāma while the *uddīpana vibhāvas* are the dead bodies of the demons. The *anubhāva* is Rāma's slaying of the demons. The sentiment bhayānaka and bībhatsa are also suggested here.

The sixth act sees the successful crossing of the ocean by the army of Rāma and the beginning of hostilities between the forces of Rāma and those of Rāvaṇa. Finding Varuṇa refuse a passage across the sea, Rāma sends the fire missile which begins to vaporise the water and turns into ashes the bones of tortoises and whales to the bewilderment of the lord of the sea.[159] Varuṇa rushes and offers him the required passage. Thus the valour of Rāma is once again brought to the forefront. Here Rāma is the *ālambana vibhāva* while the *uddipana vibhāva* is the bewildered lord of ocean. The *anubhāva* is Rāma's sending the fire missile.

The seventh act marks the fight of Rāma and Rāvaṇa and its culmination namely the death of the latter in the hands of the former. Thus it can be found that the poet has developed the sentiment consistently and regularly.

LITERARY ESTIMATE

Rāmapāṇivāda is adept in beautiful and ornate expressions. The language he employs is never artificial, laboured or obscure. Though he betrays a tendency to use high sounding and alliterative compound words, the sweetness and charm of his language is never impinged or obliterated. "Pāṇivāda shows himself at his best in this work as a master of ornate expression."[160]

In the matter of language, the influences of Bhaṭṭa Nārāyṇa and Murāri seem to be profound and marked. It is characterised by vigor and force. The style adopted is Gauḍī. The quality of Ōjas is found in a great measure.

The dialogues are nevertheless lively and charming. But they do not possess the freshness that characterises the dialogues in Āścaryacūḍāmaṇī. Particularly interesting are the dialogues in the second act between the pseudo Daśaratha on the one hand and Viśvāmitra, Janaka and Śatānanda on the other. In resorting to ornate and florid expressions, Rāmapāṇivāda never fails to give adequate attention to the aspects of sense. His poetry is at once charming and elegant.

There is a beautiful description of the setting of the sun.[161] The sun is depicted here as a lover going to embrace the western horizon represented as his beloved. She

158. *Sītārāghava*, Act. V. 3, V. 3. p. 84.
159. *Ibid.*, Act. VI. V. 21, p. 110.
160. *Ibid.*, Introduction, p. 6,
161. *Ibid.*, Act. I, V. 23, p. 12.

अस्तक्ष्माभृदधित्यकापश्गिलद्धातुद्रवाद्रैश्चि प्रत्यासन्नवियोगकोकतरुणीशोकाग्निलग्नैरिव !
आताम्रैः किरणोत्करैरवतरत्याशामसौ वारुणीमाश्लेषव्यतिषकतरकतनलिनीचिह्नैरिवाह्वां पतिः ॥

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receives him with her red and outstretched hands. But her face suddenly turns purple with anger on seeing in her lover the marks of illicit contact with another lady namely the red lotuses. Besides the figure Samāsōkti, Utprekṣā is also found in the verse. The redness in the western horizon is pictured here as though caused by the flow of the moist red soil or by the fire of the sorrow of female kōka birds at the impending separation from their males.

On another occasion the poet gives a beautiful description of the rising of the full moon.[162]

The dark clouds roving about in the night (Rāvaṇa) and spreading darkness (ill-fame) seem to express the desire to go and possess (marry) the ruddy twilight (Sītā appearing flush with love for Rāma). But the full phased moon that has arisen in all glory (Rāma who has studied all the Śāstras and who has attained great fame for his valour and learning) will certainly attain her (marry Sītā). The figure Arthāntaranyāsa has been beautifully employed by the poet in this verse. The figures Arthaślēsa and Śabdaślēsa have been interwoven to suggest the two meanings.

In a verse, the poet presents a charming picture of the ladies in the harem of Daśaratha when Viśvāmitra took with him Rāma and his brother Lakṣmaṇa to the forest.[163]

The ladies who bear great love towards the two princes are unable to brook any separation from them. When Rāma and his brother left for the forest, they in their concern muttered in their sleep the names 'Rāma' and 'Lakṣmaṇa'. This was heard by the parrots in the neighbouring garden and they repeated those names througout the day. As soon as Daśaratha and the queens heard them, their minds plunged in anxious thoughts of their sons. The qualities of Mādhurya and Prasāda mark the diction of the stanza.

The description of the Citrakūṭa mountain is at once colourful and charming.[164]

The tall and lofty mountain Citrakūṭa with its valleys are covered by the golden dust of the pollen of the flowers of the Vyādhighāta trees scattered by the breeze produced by the flappings of cuckoos and bees. They are also lined by multi-coloured ores and priceless jewels which the mountain possess in abundance. Thus it bears comparison to the great Sumēru mountain.

162. *Sītārāghava*, Act. I, V. 25, p. 12-13,
रात्रावुद्भ्रमता घनेन तमसा स्वीकर्तुमाकाङ्क्षितां सन्ध्यामेष पतिंवरामिव वधूमुद्यामरागोदयाम् !
आसम्पूर्णकलाकलापसुभगो रक्तोल्लसन्मण्डलो मन्ये स्वैरमभूं ग्रहीष्यतितरां लब्धोदयचंन्द्रमाः ॥

163. *Ibid.*, Act. II, V. 28, p. 28,
आकर्ण्यान्तःपुराणामुपवनवसतिर्नकतमुत्स्वापवाचो ।
रामोऽसौ लक्ष्मणोऽसाविति मधुमधुराप्यक्षराप्युत्क्षरन्ती !
पाली केलीशुकानां सुखयति मुखतो नामवर्णोपलम्भात्यश्चादिच्छाविभङ्गाद्व्यथयति च वृथा
विस्मितानस्मदादीन् ॥

164. *Ibid.*, Act. VII, V. 12, p. 133.
पर्यन्तभ्रान्तभृङ्गीपरभृतपटलीपक्षविक्षेपवातव्याधूतव्याधिघातद्रुमकुसुमरजः स्वर्णचूर्णविकीर्णाम् !
बिभ्राणो मूर्त्तिमुच्चावचरुचिविलसद्धातुरत्नामयत्वादारूढो मेरुसाम्यं पथि भवति दृशोरत्र नश्चित्रकूटः ॥

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Hāmapāṇivāda uses the following important metres in the play namely Sraghdharā, Śikhariṇi, Śārdūlavīkrīḍita, Mandākrānta, Vasantatilaka, Mañjubhāsiṇī, Mālinī, Hariṇī, Indravajrā, Pṛthvī and Anuṣṭubh. He however shows a particular delight in the use of longer metres. The literary merits of the play it will be seen are so high "that it easily out beats the other plays produced in Kerala."[165]

STAGE EFFECT

An analysis of the drama shows that there is very little action in it. Acts IV and VI are for example narrative in nature. But there are some acts in the play like Act II where Rāmapāṇivāda has succeeded in creating thrilling dramatic situations. His skill "lies in creating and handling situations commendable for the their theatrical effect."[166]

The first act begins with a dialogue between Daśaratha and Kausalyā. It is dull and not at all lively. The conversation between the king and Cārāyaṇa contains elements which rouse the interest of the audience. The report given by Cārāyaṇa on the exploits of Rāma in the hermitage of Viśvāmitra thrills the audience and prepares them for the hero's forthcoming fights with the demons.

In the second act, the dramatist introduces two Daśarathas and two Sumantras. It begins with Viśvāmitra seeking the permission of Janaka for making Rāma handle the divine bow. While the audience awaits the wielding of Śiva's bow by Rāma after the king has given him the permission, the arrival of Daśaratha in the company of Sumantra for the purpose of preventing Rāma from tackling the divine bow is announced. The losing of temper by Viśvāmitra and the gentle persuation made by Janaka with the sage not to lose his temper are nevertheless dramatic. This is followed by the arrival of demons in the guises of Daśaratha and Sumantra. The conversation between the false Daśaratha and Janaka delights the audience. The announcement that sage Śatānanda has come along with Daśaratha and his retinue creates great surprise in the audience. The entry of Śatānanda quickens the pace of action. The heated arguments between the false Daśaratha and Janaka, the sound of the breaking of the divine bow by Rāma and the disappearance of the demons make the audience dumb with wonder. Rāmapāṇivāda does not introduce two Dasarathas on the stage simultaneously. Though he secures the desired dramatic effect, he does not duplicate the characters appearing on the stage. This serves to limit the number of actors.

The third act is a homely scene in the harem of Janaka where his four daughters are bidding farewell to their father before they leave for Ayōdhyā. Though Pāṇivāda has modelled this scene on the pattern of Act IV in Śākuntala, he does not succeed to the level of Kālidāsa in the fineness of touch and finish. The introduction of Śatānanda in this scene is impressive.

165. *KSC.*, Vol. III, p. 383.
166. *Sītārāghava*, Introduction, p. 6.

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In the fourth act, the pangs of love of Rāvaṇa for Sītā are described. There are elements in it for mirth and laughter for example when Rāvaṇa maddened with love conceives the picture of Sītā to be real and prostrates before it. Similarly, when Rāvaṇa seeing the form of Rāma drawn in the same portrait rushes towards it with his sword.

The fifth act contains a scene where Māyāvasu disguised as Vajrāngada tells Rāma of the death of Sītā and Hanumān. Though the story recounted by Māyāvasu is interesting, it is over drawn and therefore cannot sustain the interest of the audience. Very little action takes place in the scene. The entry of Dadhimukha informing Rāma of the return of Hanumān after seeing Sītā in Lankā and the disappearance of Vajrāngada are however dramatic.

In the sixth act Sītā's pangs of separation are described. Through a dialogue between Saramā and Trijaṭā the important incidents in the Rāma-Rāvaṇa war are announced. There is no dramatic element in this scene. The dialogues are over drawn and dull.

The seventh act is unfit for representation on the stage. It describes the serial flight of Rāma from Lankā to Ayōdhyā. Towards the end, the coronation of Rāma takes place. Thus it can be found that the drama excepting Act. VII can be staged. Of the acts, the second is the most impressive and dramatic.

Technique : Dhanañjaya classifies the theme under three heads viz. Prakhyāta, Utpādya and Miśra.[167] The story in Sītārāghava belongs to the Miśra (mixed) type. Though it has been taken from the Rāmāyaṇa, Rāmapānivāda has made several important innovations and changes as required for a drama.

Immediately after the end of the prologue, the play proper is introduced through a device called Prāvṛttaka.[168] A voice announces that rain clouds, out of interest in the welfare of the world and which are capable of removing heat are fast covering the moon, causing darkness throughout the world.[169]

The verse under reference indirectly suggests another sense pertaining to the story in the drama namely that Viśvāmitra is leaving Ayōdhyā to the forest accompanied by Rāma.

In the Viskambha at the beginning of the second act the demons known respectively as Karambaka and Māyāvasu take part. Through it, the hatching of the plot by the demons to thwart the marriage of Rāma is brought out. It is of the

167. *Daśarūpaka*, Ch. I. V. 15, p.4,
प्रख्यातोत्पाद्यमिश्रत्वभेदात्त्रेधापितत्रिधा !
168. *Ibid.*, Ch. III, V. 10, p. 65.
कालसाम्यसमाक्षिप्तप्रवेशः स्यात्प्रवृत्तकम् !
169. *Sītārāghava*, Act. I, V. 6. p. 3.
विश्वेषां मित्रतया सन्तापहरेण सलिलवाहेन !
अवच्छादिते चन्द्रे विच्छायो भवति भुवनान्तः ॥

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mixed type.[170] wherein two characters named Karambaka and Māyāvasu take part; the former speaks Prakṛt while the latter uses Sankrit. In the fourth act also, there is a Viṣkambha. The demons Māyāvasu and Karambaka and the demoness Ayōmukhī takes part in it. It is also of the mixed type.

In the Viṣkambha to the fifth act, the messenger of Bharata named Cara and a celestial named Danu take part. It is of the śuddha type. In the seventh act also there is a Viṣkambha. The principle characters taking part in it are the demon Māmsapriya and his consort Visragandhinī.

The third act has a pravēśaka in the beginning and two female servants Mañjarikā and Mañjūsikā take part in it. The kāñcukīya also appears towards the close of the interlude. The two female characters speak Prakṛt. In the sixth act, there is a pravēśaka in the beginning. Lankālakṣmī, the guardian deity of Lankā and Mandāravatī, the sylvan goddess take part in it.

A Cūlikā[171] has been inserted in the middle of pravēśaka in the third act. While Mañjarikā is narrating to her friend Mañjūsikā the part played by her in arranging the marriage of the two daughters of Kuśadhvaja. a voice behind the scenes announces the arrival of Paraśurāma in Mithilā. Soon the threatening words of the warrior sage are heard calling upon Rāma to fight with him.

An Ankavātāra[172] is found at the close of the sixth act. By this, the death of Rāvaṇa and the reunion of Rāma with Sītā which occur in the seventh act are foretold. In these four ways, the sūcya part of the story in the drama is described.

The sandhis, arthaprakrtis and avasthas in the drama are as follows. In the first act of the play begins the Mukha sandhi. We find Daśaratha worried by thoughts about the safety of his sons whom he had sent to the forest with Viśvāmitra. It may be noted that Rāma's confrontation with demons while protecting Viśvāmitra's sacrifice, earns him the great enemity of Māyāvasu who later on tries to do maximum harm to him. While describing the adventures, of Rāma to Daśaratha, Cārāyaṇa rightly cautions him about the possibility of danger to his sons from Māyāvasu. Both Bīja and Ārambha are also found here. The next phase of action is when Viśvāmitra takes Rāma to Mithilā to wield the divine bow and thereby win the hand of Sītā, the daughter of Janaka. Māyāvasu makes frantic attempts to prevent Rāma from tackling the divine bow, but they all end in failure.

The Pratimukha sandhi begins from the second act and concludes at the beginning of the third act wherein the marriage of Rāma with Sītā takes place. This is full of thrilling and wonderful situations. Magic is brought into play to add wonder and suspense. The breaking of the divine bow by Rāma and his subsequent marriage with Sītā mark an important event. Here we find the play of the sentiments Vīra and Adbhuta. Both Bindu and Prayatna are also incorporated here.

170. *Daśarūpaka*, Ch. I, p. 31.
एकानेकाकृतः शुद्धः संकीर्णो नीचमध्यमै : !

171. *Daśarūpaka*, Ch..7, V. 61. p. 32.
अन्तर्जवनिकासंस्थैश्चूलिकार्थस्य सूचना !

172. *Ibid.*, V, 62, p. 32.
अङ्कावतारस्त्वङ्कान्ते पातोऽङ्कस्याविभागतः !

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The Garbha sandhi commences from the beginning of the third act and concludes at the end of the fourth act. Māyāvasu with his enemity towards Rāma intensified by his failure to prevent the latter's wielding the divine bow, incites Paraśurāma to wreak vengeance on Rāma for his impious act of breaking the bow of his preceptor. There also, he meets with dismal failure. However, he succeeds in sending Rāma on exile to the forest by making Ayōmukhī assume the form of Mantharā and poisoning the mind of Kaikēyī. He then incites Śūrpaṇakhā to abduct Rāma, Lakṣmaṇa and Sītā. He creates passion in his master Rāvaṇa for Sītā and sees that the latter abducts her. Thus the abduction of Sītā forms the main action taking place in this sandhi.

The Avamarśa sandhi begins from the fifth act. Rāma has forged alliance with Sugrīva and has killed Bāli. Sugrīva on his part has sent monkey warriors in search of Sītā. All of them anxiously wait for the arrival of Hanumān. Here again, Māyāvasu makes mischief by misrepresenting the outcome of the mission of Hanumān. There too, he meets with failure. Rāma gladdened by the news brought by Hanumān sets himself to the task of building a bridge across the sea for his army to go to Lankā. He forces Varuṇa to yield to his request. The sandhi comes to an end with the close of the sixth acts wherein we find Rāma and Rāvaṇa engaged in fierce fight.

The Nirvahaṇa sandhi is found in the seventh act. Both Rāvaṇa and Māyāvasu, the inveterate foes of the hero have been killed. Rāma has redeemed Sītā. His fourteen year old period of exile is also over. He goes back to Ayōdhyā and is coronated as king. The end of the seventh act sees him assume his royal sceptre. Kārya and Phalāgma are also found here.

Rāmapāṇivāda makes use of a patākāsthānaka in the fifth act of the drama. Māyāvasu misrepresents the outcome of the mission of Hanumān to Lankā to Rāma, Lakṣmaṇa and Sugrīva. Māyāvasu says that Hanumān on coming to know of the death of Sītā in the hands of Rāvaṇa got infuriated. He killed several elephants and fuming with rage at the Rākṣasas, engaged himself into a duel with Indrajit. Indrajit has vanquished him and sent him to the abode of death.[173] Māyāvasu while narrating this concoted story is not aware of the fact that Hanumān after seeing Sītā really destroyed Lankā. This fact is disclosed immediately after Māyāvasu's account by Dadhimukha. According to the canons of dramaturgy, this patākāsthānaka belongs to the category known as Tulyetivṛtta.[174]

TIME AND PLACE OF ACTION

The first act of the play seems to begin in an evening. The second benedictory verse is a pointer to it.[175] It has its setting in Ayōdhyā in the palace of Daśaratha. It ends by the close of the day. The remarks of Daśaratha that the day is almost over

173. *Sītārāghava*, Act. V, 40, p. 97.
174. *Daśarūpaka*, Ch. I, V. 14, p. 4.
175. *Sītārāghava*, Act. I, p. 13.

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and the description of the setting sun at the close of the act[176] indicate this.

There is no lapse of time between the first and the second acts. The background to the interlude in the second act is not known. The events described in the second act seem to take place in Mithilā. The second act appears to come to a close towards evening.

One night seems to lapse between acts II and III. This is evident from the words of Mañjūsikā that she had not even a wink of sleep the previous night as she was busy in arranging the marriage of the two daughters of Kuśadhvaja.[177] The marriage of Rāma and his brothers take place in the night. The place of action in the third act is Mithilā itself. It seems to begin in the morning and end in the evening. This is evident from the words of Janaka who compares Sītā appearing red with love to the ruddy twilight.[178]

There is a gap of one night between acts III and IV. The description of the rising sun at the beginning of the fourth act[179] proves it. The background of the interlude to the fourth act is not known. The fourth act proper seems to begin in the night. A verse in this act wherein Rāvaṇa says that the nights appear to him long and heighten his already intense pangs of love for Sītā indicates the advent of night.[180] This act has for its background the Aśōkavanikā. There is, however, no reference in the act as regards the time at which it comes to an end.

The fifth act seems to begin at about midnoon. The statement that the messenger Cara is plodding his weary way indicates that the day is far advanced and that Cara has been walking in the sum for a long time. The place of action for the interlude is the farest of Daṇḍaka while for the fifth act proper, it is the Ṛsyamūka mountain. There is no indication regarding the time at which the fifth act comes to a close.

The sixth act seems to begin in the night. Mandāravatī's description of Lankā corroborates this. It seems to come to an end at an early hour of the next day. Trijaṭā's description of the arrival of Indra's chariot is a pointer to it. There is no interval between acts VI and VII. The background of the interlude in the seventh act is Lankā. In the seventh act takes place the flight of Puṣpaka chariot from Lankā to Ayōdhyā carrying Rāma and others. Here the place of action shifts from Lankā to Ayōdhyā within the same act itself. It seems to end in the night. This is evident from Viśvāmitra's statement while blessing Rāma. The sage says that his fame diminishing the lustre of the rays of the moon will spread throughout the world.[181] Thus the time taken by the drama is nearly five days and two nights.

176. *Sītārāghava*, Act. I, V. 28. p. 14.
177. *Ibid.*, Act. III, p. 39.
178. *Ibid.*, Act. III, V. 30, p.59.
179. *Ibid.*, Act., IV, V.1, p. 61.
180. *Ibid.*, Act. V. 12, p. 69.
181. *Ibid.*, Act. VII, V. 39, p. 144.

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INFLUENCE OF OTHER SANSKRIT POETS

Ullur S. Parameswara Iyer and Vatakkumkur Rajarajavarma Raja find many traces of influence of other Sanskrit dramas in Sītārāghava. In the preface to the Sītārāghava, Suranad Kunjan Pillai says, "He has derived inspiration for his innovations from other Sanskrit dramas based on Rāmāyaṇa like Uttararāmacarita, Jānakīpariṇaya, Āścaryacūḍāmaṇi and Anargharāghava."[182] The influence of Śākuntala, Uttararāmacarita, Mahāvīracarita, Āścaryacūḍāmaṇi, Anargharāghava, Prasannarāghava, Hanumat Nāṭaka, Bālarāmāyaṇa, Vēṇīsamhāra and Jānakīpariṇaya can be seen in the following instances in the drama.

Śākuntala :

(1) The farewell scene in the third act of the play wherein Janaka takes leave of his daughters before they depart for Ayodhya is characteristically modelled on the pattern of the parting scene in the fourth act of Śākuntala.

(2) Janaka expresses his sorrow at the forthcoming departure of his daughter Sītā to her husband's home in Ayōdhyā in an attractive verse.[183]

(2) Similarly, sage Kaṇva expresses his grief at the impending departure of his daughter Śākuntalā to her lord's home in a touching verse.[184]

(3) Sage Śatānanda speaks to the daughters of Janaka of their duties in their lords homes and instructs them as to how they must perform them to the satisfaction of their elders.[185]

(3) Sage Kaṇva offers advice to his daughter as regards her duties in her lord's home and how she must perform them.[186]

182. *Ibid.*, Introduction, p. 5.

183. *Ibid.*, Act. III, V. 20, p. 54.
प्रत्यग्रधामनिकामचारविषयादष्टांगयोगाङ्कुशेनाकृष्य प्रतिबन्धतामपि सतामुच्चैर्मनोवारणम् !
तोयं नाम यदेकमस्ति तदलं मोहाय वस्त्वन्तरं
ब्रह्मजस्य ममापि मज्जति यतश्चेतो ममत्वाम्बुधौ ।।

184. *Abhijñānaśākuntala* edited by M.R. Kale, Act. IV, V. 6, p. 87, Bombay.
यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
कण्ठः स्तम्भितबाष्पवृत्ति-कलुषश्चिन्ताजडं दर्शनम् !
वैक्लव्यं मम तावदीदृशमिदं स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ।।

185. *Sītārāghava*, Act. III, V. 28, p. 58.
श्वश्रूः शुश्रूषणेन श्वशुरमपि तथा लालनैरालिवर्गं
भृत्यान् भृत्यर्पणेन स्मितशुचिवचनग्रन्थिभिर्बन्धुलोकम् !
यातॄरन्योन्यमैत्र्या समधिकसमुपच्छन्दनाभिर्ननान्दृ
राराध्यन्त्यो यथार्हं भवत पतिगृहे पूजिता राजिताश्च ।।

186. *Abhijñānaśākuntala*, Act. IV, V. 18, p. 96. (Contd. 122)

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(4) The hermitage of sage Bhāradvāja is discribed in a natural setting.[187]

"The banyan trees are adorned with Śyāmāka and Śāli plants which bear corns and which have sprouted from the hollows of those trees, which are the homes of the parrots and mainas. The sprouts of the darbha grass have been grazed by pregnant cows. Thus the surroundings of the hermitage presents an atmosphere of serenity."

(4) The hermitage of sage Kaṇva is described similarly.[188]

"Grains of wild rice lying under the trees fallen from the mouth of the hollow in the interior of which live parrots; in some places are oily stones, indicated as being used in breaking the nuts of the Ingudi trees the deer having acquired confidence, bear the noise (of our approach) and do not vary their gait; and the passages to the reservoirs of water are marked with lines of water dripping from the fringe of bark garments".

Uttararāmacarita :

(1) In the sixth act, Sītā is undergoing intense pangs of separation from her lord and she is comforted by Trijaṭā, Saramā and Mandāravatī.

(2) In the sixth act a sylvan goddess by name Mandāravatī is introduced. She goes to Lankā, meets Sītā and cheers her fallen spirits by conveying to her the happy news of the march of the army of Rāma towards Lankā.

(3) In the sixth act, Sītā is dejected by the fact that she has not yet been

(1) In the third act, Sītā is undergoing severe pangs of separation from her husband Rāma and is comforted by Tamasā.

(2) A sylvan goddess is introduced in the third act of the drama. She is known by the name Vāsantī. She accompanies Rāma while the latter revisits the forest of Daṇḍakā.

(3) In the fourth act Janaka who has come on a visit to Vālmīki's hermitage

शुश्रूषस्व गुरुन्कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः !
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ॥

187. *Sītārāghava*, Act. VII, V. 16, p. 135.
शारीशुकायतन कोटरसम्प्ररूढश्यामाकशालिफलशालिवटद्रुमाणि !
गोगर्भिणीचरितदर्भकुशाङ्कुराणि विश्रान्तिमाश्रमपदानि धृशोर्दिशन्ति ॥

188. *Abhijñānaśākuntala*, Act. I, V. 14, p. 16.
नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरुणामधः प्रस्निग्धाः रुचिदिङ्गुदीफलमिदः सूचयन्त एवोपलाः !
विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगास्तोयाधारपथाचं वलकलशिखानिष्यन्दरेखाङ्किताः ॥
'अन्धतामिस्रा ह्यसूर्या नाम ते लोकास्तेभ्यः प्रतिविधीयन्ते य आत्मघातिनः'

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redeemed from Rāvaṇa's custody by her lord Rāma. She curses herself for her longevity. She gets reminded of those days when she could not brook even the separation from her lord caused by the twinkling of her eyes. She cannot however think of self destruction as the remedy for her distress as the scriptures forbid the committal of suicide. The verse quoted by Sītā is notworthy.[189]

and who has believed that his daughter Sītā had perished in the forest of Daṇḍakā when Rāma abandoned her, gets his memory of Sītā revived on seeing the dreary forest. He is stricken with sorrow at the sad end of his daughter and he says that even the path of self destruction for removing his sorrow is not open to him as the scriptures strictly forbid it. The verse quoted by Janaka is worth notice.[190]

It may be noted that in the Īśāvāsyōpanisad, there is the injunction forbidding the committal of suicide and it is quite possible that Rāmapāṇivāda might have kept this in mind while composing the aforesaid versa in his drama. The upanishadic verse is interesting.[191]

(4) In the seventh act, the hermitage of Bhāradvāja is described as follows, "The precincts of the hermitage are lined with cows which are lying down and chewing their cud while their bodies are licked by their young ones. The forest is blackened by the fragrant smoke blown helter skelter by the wind."[192]

(4) In the fourth act, the penance grove of sage Vālmīki is described. "The deer is eating the scum of the nīvāra grain which is warm and savoury left by his mate who has just brought forth its young ones. The odour of the boiled rice mixed with ghee and blended with the fragrance of vegetables and the karkandhu fruit is spreading everywhere."[193]

Mahāvīracarita :

(1) In the second act the demon

(1) In the first act, Rāvaṇa sends

189. *Sītārāghava*, Act. VI, V. 6, p. 106.

190. *Uttararāmacarita* edited by M.R. Kale, Act. IV, p. 103-04, Bombay 1934.
असूर्या नाम ते लोका अन्धेन तमसाऽऽवृता: !
तांस्ते प्रत्यभिगच्छन्ति ये के चाऽऽत्महनो जना: ॥

191. Iśāvāsyopanisad, V. 3, p. 7, Anandarama series, 1934.
असूर्या नाम ये लोका अन्धेन तमसा वृता: !
तांस्ते प्रत्यमिगच्छन्ति ये के चात्महनो जना: ॥

192. *Sītārāghava*, Act. VII, V. 15, p. 134.
रोमन्थस्फुरदोष्ठगोष्ठशयनप्रेष्ठाङ्गकण्डूयन क्रीडासक्तगवीनवीनशिशुकव्यावल्गितोपान्तभू: !
हव्यद्रव्यसुगन्धिगन्धवहनव्याधूत-धूमावलि श्यामीभूतवियत्पथो नियमिन: कस्याश्रमो दृश्यते ॥

193. *Uttararāmacarita*, Act. IV, V. 1, p. 99.
नीवारौदनमण्डमुष्णमधुरं सद्य: प्रसूताप्रिया-पीतादभ्यधिकं तपोवनमृग: पर्याप्तमाचामति ।
गन्धेन स्फुरता मनाग्ननुसृतो भक्तस्य सर्पिष्मत: कर्कन्धूफलमिश्रशाकपचनामोद: परिस्तीर्यते ॥

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Māyāvasu appears as the false Daśaratha in order to thwart the marriage of Rāma with Sītā.

(2) In the fourth act the demoness Ayōmukhī takes the guise of Mantharā and poisons the mind of queen Kaikēyī.

(3) The first unsuccessful coronation is arranged in Mithilā.

(4) Paraśurāma comes to Mithilā for seeking vengeance on Rāma.

(5) Māyāvasu incites Paraśurāma to take action against Rāma.

an emissary by name Sarvamaya to Janaka to convey his desire namely to get the hand of Sītā.

(2) In the fourth act, the demoness Śūrpaṇakhā enters the body of Mantharā and poisons the mind of Kaikēyī.

(3) The abortive coronation of Rāma takes place in Mithilā.

(4) Paraśurāma arrives in Mithilā and the duel between the former and Rāma takes place in that city.

(5) Here Mālyavān incites Paraśurāma to wreak vengeance on Rāma.

Āścaryacūḍāmaṇi :

(1) In the sixth act, Trijaṭā while consoling Sītā informs her what she has heard from Sampāti namely the construction of the bridge across the sea by Rāma for his army to reach Lankā. She tells her that the bridge besides helping the army of her lord to pass through the ocean would also consolidate her chastity. She says that her lord would soon untie her braid of hair.[194]

(1) In the sixth act, Hanumān before taking leave of Sītā assures her that her lord after killing the demons and laying down his bow, with his hands bearing the scars produced by the hand cover and the finger cover and the symbol of an umbrella and a jar in his palm, would untie her braid of hair.[195]

In both these instances, there is the reference to the untying of Sītā's braid of hair by Rāma symbolising the union of the couple.

Anargharāghava :

(1) With the prologue over, the

(1) The play proper is introduced

194. *Sītārāghava*, Act. VI, V. 22, p. 110.
वैदेहि दिष्ट्या परिवर्धसे त्वं कृतोऽद्य भर्त्रा तव वेणिमोक्षः !
सतीव्रतस्य स्थिरताप्तये ते स एव सेतुः परमेकसेतुः ॥

195. *Āścaryacūdāmaṇi*, Act. VI, V. 21, p. 204.
रक्षोवधाद्विरतकर्म विसृज्य चापं गोधाङ्गुलित्रपदवीषु धृतव्रणेन !
रेखातपत्रकलशाङ्किततलेन रामो वेणीं करेण तव मोक्ष्यति देवि देवः ॥

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play proper is introduced through a device called prāvrttaka.[169]

(2) In the second act, when Viśwāmitra seeks the permission of Janaka for wielding the divine bow by Rāma, the latter reluctantly gives his assent. The king doubts as to whether Rāma can handle the mighty bow.[198]

(3) While Janaka pauses to give a reply to the request of Viśvāmitra Rāma expresses his impatience at the delay in handling the bow.[200]

(4) Māyāvasu appears disguised as Daśaratha and unsuccessfuly prevents Rāma from tackling the divine bow.

(5) While Rāma disappointed by the obstruction posed by the intervention of Māyāvasu to his task of handthrough a similar device.[197]

(2) In the third act, when Viśwāmitra and Śatānanda suggest that Rāma may be permitted to tackle the bow of Śiva, Janaka pauses to give a reply. While giving assent the king warns the sages that the task of handling the divine bow is formidable for many kings have failed previously in tackling it.[199]

(3) Rāma voices his concern at the delay in Janaka granting him permission to handle the divine bow.[201]

(4) Śauṣkala the priest of Rāvaṇa arrives and makes a fruitless bid to prevent Rāma from handling the divine bow.

(5) A similar situation is found in the third act of the play when the gate keeper announces the arrival of

196. *Sītārāghava*, Act. 7, p. 3.
अये प्रस्तुते वस्तुनि प्रक्रान्तमेव कुशीलवैः ! यतो विश्वाभ्युदयहेतोरव्वरस्य परित्राणाय भगवतो विश्वामित्रेण स्वमाश्रममुपनीते रामचन्द्रे तद्विरहपर्युत्सुकस्य महाराजदशरथस्य प्रावेशिकी ध्रुवा गीतिरियमाकर्ण्यते !

197. *Anargharāghava*, Act. 1, p. 25, Nirnaya Sagar Press, Bombay, 1937.
कथमुपक्रान्तमेव नर्तकैः, यदियं दशरथोत्सङ्गाद्रामभद्रार्कपिणी विश्वामित्रस्य प्रावेशिकी ध्रुवा !

198. *Sītārāghava*, Act. II, Vol. 10, p. 20.
कथितमसकृदस्मैकामुकस्योत्कटत्वं त्रिपुरविजयिनोऽन्यैर्दुर्धरत्वं च भूयः !
भुजविभवविभङ्गो भूभुजाञ्च प्रकाशं तदपि भगवतोऽस्य ग्रन्थितं नोद्यमेन ।।

199. *Anargharāghāva*, Act. III, V. 30, p. 159.
येषां चापसमर्पितत्रिभुवनच्छिद्रापिधानं व्रतं, जातं रोहितमेव केवलमपज्याबन्धमैन्द्रं धनुः !
तेऽपि प्रेक्ष्य पुरा शरासनमिदं मौर्वीकिणश्यामिका कस्तुरीसुरभीकृतानविभरुर्व्यर्थं भुजान्भूभुजः ।।

200. *Sītārāghava*, Act. II, V. II, p. 21.
कोदण्डं शशिखण्डमण्डनभुजस्तम्भेन सम्भावितं, गम्भीरस्तनितातिभैरवखज्यल्लिकुम्भीनसम् !
विश्वख्यातिविचित्रविक्रममहाधानुष्क दुष्कर्षमप्युत्कष्टुं तरसानवाप्य ननु मे हस्तोऽयमुत्ताम्यति ।।

201. *Anargharāghava*, Act. III, V. 29, p. 158.
बालेन सम्भाव्यमिदं च कर्म ब्रवीति च प्रन्ययितो महर्षिः !
इति ध्रुवं मन्त्रयते नृपोऽयं दत्ते किमत्रोत्तरमाकुलोऽस्मि ।।

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ling the divine bow expresses his sense of frustration to Lakṣmaṇa, the latter humorously remarks that he was not the only person that has been disappointed. Rāma pretends to feel angry at the quip played by his brother and asks him to elaborate his point. Lakṣmaṇa replies that the person for attaining whom he is performing the task might also have been disappointed. Rāma smiles at the remark made by his brother and says that the latter has correctly divined the working of his mind.[202]

(6) In the second act Māyāvasu disguised as Daśaratha vainly tries of prevent Rāma from tackling the divine bow. She arrival of Śatānanda brings about a change in the situation. The sage detects the trick played by the demons and orders Rāma to go and handle the divine bow with the permission of Viśvāmitra. Rāma goes to mount it. Māyāvasu gets angry and accuses Janaka of showing disrespect to him by not paying heed his words in a vain attempt to prevent Rāma from handling the bow.

The sound of the breaking of the bow by Rāma causes dismay in the mind of Māyāvasu and joy to others Śauṣkala.[203]

(6) Śauṣkala is very angry at Janka's refusal to give his daughter in marriage to Rāvaṇa without the latter successfully wielding the divine bow. In his very presence, Śatānanda with the permission of Viśvāmitra orders Rāma to handle the bow. This causes great consternation in Śauṣkala and the latter uses strong words in a fruitless attempt to effect the marriage of his master with Sītā.

The sound of the breaking of the bow by Rāma sets at nought the high hopes held by Śauṣkala and the latter dejected by the failure of his plan goes.

202. *Sītārāghava*, Act. II, p. 24-25.

राम :- (जनान्तिकम्) वत्स. लक्ष्मण, चिराभिलाषितलब्धप्रायस्य शरासनारोपणमहोत्सवस्याकस्मिकप्रत्यूहेन दूयते मे हृदयंम् !

लक्ष्मणः (जनान्तिकम्) न केवलमस्यैव इत्यर्धोकतौ सति !

रामः (सरोषमिव) कस्य पुनरन्यस्यापि ?

लक्ष्मण :- यन्निमित्तोऽसौ तस्यापि !

203. *Anargharāghava*, Act. III, p. 163.

रामः- (सव्यथं जनान्तिकम्) वत्स लक्ष्मण, कथमन्तरितोऽयमनेन दुरात्मना राक्षसेन कामारिकार्मुकपरिचर्यामहोत्सवः !

लक्ष्मणः :- आर्य न केवलमयम् ! इत्यर्धोकते हसति !

(रामः- सप्रणयरोषस्मितं तमपाङ्गेन पश्यति !)

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and the demon along with Karambaka disappears immediately.

(7) The Sītārāghava, Śurpaṇakhā sends as her spy a demoness by name Ayōmukhī to Mithilā to obtain more information about the princes Rāma and Lakṣmaṇa with whom he has fallen in love.

(8) As instructed by Māyāvasu Ayōmukhī takes the guise of Mantharā and thwarts the coronation of Rāma.

(9) In Sītārāghava in the sixth act, Trijaṭā, Saramā and Mandāravatī witness the battle between the forces of Rāma and Rāvaṇa and they report to the audience the important events taking place in the battlefield.

(10 In the sixth act, there is the description of the monkeys who fall dead in the battlefield and who are conducted to heaven by celestial damsels.[204]

(11) In the seventh act, the flight of the Puspaka chariot carrying Rāma, Lakṣmaṇa, Sugrīva, Vibhīsaṇa and the monkey warriors from Lankā to Ayōdhyā is described in detail.

(12) In the seventh act while Lakṣmaṇa is returning from Lankā in the Puspaka chariot, he sees the Citrakūṭa mountain on the way. To Sugrīva and Vibhīṣaṇa herecounts an episode which took place formerly when he was living in that mountain. He tells

(7) Here Śūrpaṇakhā herself goes to Mithilā.

(8) At the behest of Jāmbavān Śabarī assumes the guise of Mantharā in Mithilā and prevents the coronation of Rāma from taking place.

(9) In the sixth act Mālyavān and Sāraṇa witness the battle between the forces of Rāma and Rāvaṇa and furnish to the audience a report of the important events taking place in the battlefield.

(10) In the sixth act, the demons who meet with death in the battlefield are described as being conducted to heaven by celestial nymphs.[205]

(11) In the seventh act, there is seen the description of the flight of the Puspaka chariot with Rāma and others surveying the scenery in the course of the journey.

(12) In the seventh act, Rāma while coming back to Ayōdhyā from Lanka in the Puspaka chariot sees the mountain Mālyavān which makes him recollect an episode that took place ere long while he was living near that mountain. He says that his sorrow

204. *Sītārāghava*, Act. VI, V.22, p. 117.
उन्मुकता रजनिचरेण खड्गयष्टिः यावन्नो निपतति वानरस्य कण्ठे!
त्वरमाणा कुवलयमालिकया तावत् बन्धुं क्रमत एनमप्सरसामेका ॥

205. *Anargharāghava*, Act, VI, V. 34, p. 354-55.
रक्षःस्वयंवरविडम्बपराङ्मुखीभिः पुष्पोन्करे सुरवधूभिरनुज्झनेऽपि!
शस्त्रीकृतेन तरुणा हरिणा हतोऽसौ नक्तंचरः स्वपिति तत्कुसुमावकीर्णः ॥

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them how they shed tears on hearing the death of their father Daśaratha from prince Bharata and how the trees in the outlying forest taking pity on them shed tears in the guise of drops of honey from the flowers which appeared as eyes and produced sobs in the guise of the humming of the bees.[206]

caused by the separation of his wife became intensified on seeing the sky overcast with clouds and he shed copious tears and that the trees and peacocks seeing him in that desperate condition did not favourably respond to the onset of the rainy season by not producing leaves and by refusing to sing respectively in token sympathy of him.[207]

Prasannarāghava :

(1) In the second act when Vīśwāmitra suggests to Janaka that Rāma be permitted to wield the great bow, the latter is put in a dilemma. He is beset with conflicting thoughts and he doubts as to whether Rāma can perform such an arduous task and at the same time he fears that his refusal to comply with the request of the sage might provoke the wrath of the latter.

(1) Similarly in the third act, Janaka is placed in a fix. He is assailed by conflicting thoughts and he doubts as to whether Rāma is capable of handling the divine bow and at the same time he fears that a negative reply from him might provoke the wrath of the sage.[208]

(2) In the second act when Māyāvasu disguised as Dasaratha comes and prevents Rāma from handling the divine bow, Rāma feels much disgusted and confides to his brother his sense of disappointment. Lakṣmaṇa makes a humorous remark as stated above.

(2) In the third act Viśwāmitra praises Janaka by stating that both the latter and Daśaratha have been lavishly blessed by fortune inasmuch as they respectively have as their children Sītā who is as beautiful as a blossomed blue lotus and Rāma who is as beautiful and charming as the full moon.

On hearing this, Lakṣmaṇa remarks

206. *Sītārāghava*, Act. II, V.14, p.134.
आस्मिंस्तातविपत्तिमार्य भरतादाकर्णयठिभः पुरा, नास्माभिः परमेभिरण्यतितरामाक्रन्दितं शाखिभिः!
ये मुञ्चन्त्यधुना पुष्पनयनै र्बाष्पान् मधुच्छढम्ना भृङ्गारावमिषाद् विलापवचनान्यु-
च्चैर्वितन्वन्ति च ।।

207. *Anargharāghava*, Act. II. V.100, p. 467-68.
आस्मिन्माल्यवतस्तटीपरिसरे कादम्बिनीडम्बरः सस्थूलंकरणो मदश्रुपयसामासीदवर्षन्नपि!
यद्वारावलितैर्न शाखिभिरपिन्वत्पालितैर्मां तथा दृष्ट्वा कन्दलितं न केकिभिरपि प्रारम्भि
संगीतकम् ।।

208. *Prasannarāghava*, Act. III, V.35, p.53, Bombay, saka 1814.
यस्य ख्याता जगति सकले निस्तमिस्रा तपःश्रीर्मिथ्योत्कण्ठः कथमिह भवेदेषगाधेस्तनूजः !
वालो रामः किमपिगहनं कार्मुकं चन्द्रमौलेर्दोलारोहं कलयति मुहुस्तेन मे चित्तवृत्तिः ।।

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that the sage by citing the illustration of the flower and the moon is suggesting some other thing. Rāma pretending to feel indignant at the joke played by his brother asks him not to make such wild and baseless conjectures with reference to him.[209]

(3) In the fourth act, when Rāvaṇa is undergoing pangs of love in the Aśōkavanikā Prahasta, his minister brings before him a portrait of Sītā in order to relieve his master of his agony.

(3) In the seventh act, when Rāvaṇa is afflicted by pangs of love for Sītā, Prahasta brings before him a picture in which the lovely form of Sītā as well as the incidents beginning from the arrival of the army of Rāma on the shores of the South Sea till they set foot on the Suvela mountain in Lankā are depicted.

(4) The incidents that take place in the battlefield between the forces of Rāma and Rāvaṇa are announced to the audience through dialogues between Saramā and Mandāravatī on the one hand and Trijaṭā and Saramā on the other.

(4) Through a conversation between a vidyādhara and his consort who survey the battle ground from the sky the important events in the battle are conveyed to the audience.

Hanumat Nāṭaka :

(1) In the second act, Māyāvasu tries to prevent Rāma from tackling the divine bow.

(1) In the first act, the priest to Rāvaṇa vainly pleads with Janaka for giving his daughter Sītā in marriage to his master.

(2) The duel between Rāma and Paraśurāma takes place in Mithilā.

(2) The meeting of Rāma with Paraśurāma takes place in Mithilā.

Bālarāmāyaṇa :

(1) In the sixth act, Trijaṭā while consoling Sītā strongly advises her against committing suicide for the scriptures explicitly forbid such a course of action.[210]

(1) In the second act, Rāvaṇa boastfully says to Paraśurāma as to how he attempted to cut off his twenty heads with his sword Candrahāsa in order to invoke the blessing of Śiva and how the

209. *Ibid.*, Act. III, p.51.
लक्ष्मणः (अपवार्य) इन्दुकुमुदिनीदृष्टान्तेन किमपि संविधानं सूचितं भगवता !
रामः- (सप्रणयकोपम) अलमलीकालापितया !

210. *Sītārāghava*, Act. VI, V.6, p. 106.

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lord prevented him from executing his plan. Paraśurāma twits him by saying that his action to put an end to his life went contrary to the scriptural injunction which forbade the committal of suicide.[211]

(2) In the third act, Janaka and Śatānanda while bidding farewell to Sītā and her three sisters give them words of advice.

(2) In the fifth act, Janaka and Śatānanda give words of advice to Sītā before she leaves for Ayōdhyā.

(3) Śatānanda details to Sītā the numerous duties that await her in her lord's home and explains to her as to how she must perform them to the satisfaction of her elders.[212]

(3) Śatānanda advises Sītā as to how she must live with her lord.[213]

(4) Janaka explains to Sītā as to how she must serve her lord.[214]

(4) Janaka advises Sītā similarly.[215]

(5) Māyāvasu sends the demoness Ayōmukhī to Mithilā for preventing the coronation of Rāma from taking place and she takes the guise of Mantharā.

(5) Śūrpaṇakhā takes the guise of Kaikēyī while the demon Mayamaya assumes the form of Daśaratha. The servant of Śūrpaṇakhā takes the guise of Mantharā.

Vēṇīsaṁhāra :

(1) In the interlude to the seventh act, the characters introduced are a demon and a demoness respectively

(1) In the interlude to the third act, a demon and a demoness respectively known as Rudhirapriya and Vasā-

211. *Bālarāmāyaṇa*, Act II, V. 32, p. 41, Benares, 1869.
असूर्या इति ते लोका अन्धेन तमसा वृता: !
तांस्ते मृत्वाभिगच्छन्ति ये के चात्महनो जना: ।।

212. *Sītārāghava*, Act. III, V. 28, p. 58.

213. *Bālarāmāyaṇa*, Act. IV, V. 43, p. 102.
अभ्युत्थानमुपागते गृहपतौ नतद्भाषणे नम्रता, तत्पादार्पितदृष्टिरासनविधिस्तस्योपचर्या स्वयम् !
सुप्ते तत्र शयीत तत्प्रथमतो जह्याच्च शय्यामिति, प्राच्यैः पुत्रि निवेदिताः कुलवधू-सिद्धान्तधर्मा अमी ।।

214. *Sītārāghava*, Act. III, V. 28, p. 58.

215. *Bālarāmāyaṇa*, Act. IV, V. 44, p. 102-03.
निर्व्याजा दयिते ननान्दृषु नताश्चश्वश्रुषु भक्ता भव, स्निग्धा बन्धुषु वत्सला परिजने स्मेरा
सपत्नीष्वपि !
पत्युर्मित्रजने सनर्मवचना खिन्ना च तद्वेषिषु, स्त्रीणां संवननं नतभ्रु तदिदं वीतौषधं भर्तृषु ।।

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known as Māmsapriya and Viśra-gandhinī.

(2) Through the interlude, the death of Rāvaṇa is announced.

(3) The demon and the demoness indulge in eating flesh and drinking blood from the dead bodies of warriors that lay helterskelter in the battlefield.

gandhā are introduced.

(2) Through it, the death of Droṇa is announced.

(3) The demon couple indulge in drinking blood and eating flesh from the dead bodies of warriors in the battlefield.

Jānakī Pariṇayam :

(1) In the second act, Karambaka goes to the city of Mithilā as desired by Māyāvasu to gather information about the efforts made by sage Viśwāmitra for bringing about the marriage of Rāma with Sītā.

(1) In the first act, Śuka goes to Mithilā on the orders of Rāvaṇa to persuade Janaka to give away his daughter Sītā in marriage to him.

(2) In the second act, Māyāvasu and Karambaka assume the forms of Daśaratha and Sumantra respectively and come to Mithilā to prevent the marriage of Rāma with Sītā from taking place.

(2) In the fourth act, Rāvaṇa, Saramā and Vidyujjihva assume the forms of Rāma, Laksmaṇa and Viśvā-mitra respectively before Janaka in the latter's camp near the hermitage of Viśvāmitra in order to stop the pro-posed marriage of Rāma with Sītā from taking place.

(3) Towards the close of the second act, Māyāvasu goes to incite Paraśu-rāma to take action against Rāma for the latter's insolance in breaking the bow of Śiva.

(3) In the sixth act, Śūrpaṇakhā tells Virādha that her brother had succeeded in rousing the anger of Paraśurāma against Rāma by bringing to his notice the latter's unholy deed of breaking the divine bow of Śiva.

(4) In the sixth act Mandāravatī hands over to Sītā the miraculous cosmetic presented by Anasūyā which will help her to withstand the agonies of separation from her lord.

(4) In the second act, Anasūyā goes with her Lord sage Atri towards the hermitage of Viśvāmitra to partici-pate in the sacrifice conducted by the latter. Anasūyā takes with her a divine cloth and a magical unguent in order to present them to Sītā who has come to the hermitage with her father Janaka. They are said to protect the wearer from the menace of demons.

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(5) In the sixth act, a character by name Sampāti is introduced. He is said to be a friend of Vibhīsaṇa.

(6) At the end of the play sage Viśvāmitra appears and offers blessings to Rāma and Sītā.

(5) In the sixth and seventh acts, a character named Sampāti is introduced. He is announced to be a minister of Vibhīṣaṇa.

(6) Towards the close of the play, Viśvāmitra comes to Ayōdhyā and blesses Rāma and his wife.

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V

PRADYUMNĀBHYUDAYA

The Author :

Ravivarmā Kulaśēkhara, the author of the drama Pradyumnābhyudaya is well known as a poet, a great and powerful king and a patron of arts and letters. From the prologue, it is known that he was a great scholar in music and poetics; was a liberal patron of poets and wore the titles Saṁgrāmadhīra, Mahārājaparamēśvara and Daksiṇabhōja.[1]

He was the son of Jayasiṁha and was at home both in war and literary persuits.[2] His capital seems to have been Kōlambapura which is identified with Quilon in Kerala State. He belonged to the Yadava family.[3]

King Ravivarmā Kulaśēkhara is known from several inscriptions.[4] He was born in the year A.D. 1266-67.[5] He had defeated the Pāṇḍyas and Cōḷas. He was crowned as king on the banks of Vēgavatī in his fortysixth year. He seems to have defeated Vikramapāṇḍya and married his daughter as is presumed from a verse in

1. *Pradyumnābhyudaya*, Act, I, p. 2.
   अस्ति किल सङ्गीतशास्त्रपारणदृश्वना निखिलगुणरत्नरोहणगिरिणा कविजनमयूरकालमेघेन साहित्य-विद्याविचक्षणेन दक्षिणभोजराजेन महाराजपरमेश्वरेण संग्रामधीरापरनामधेयेन श्री रविवर्मदेवेन विरचितं प्रद्युम्नाभ्युदयं नाम नाटकम् !
2. *Ibid.*, V. 4, p.2.
   संग्रामभूमिषु सभासु च धीर एष शस्त्रेण बुद्धिविभवेन च तैक्ष्ण्यभाजा !
   दर्पान्धकारितधियो नृपतीन् बुधांश्च जित्वा क्षितौ विहरति जयसिंहसूनुः ॥
3. See Dr. S. Krishnaswmi Iyengar, Ravivarmā Kulaśekhara, *New Indian Antiquary*, Vol. VII, 147-180, Bombay.
4. His inscriptions are found in Kāñchipuram, Poonamalli and Tiruvaḍi Śrīrangam, Vaḷvūr and Trivandrum and excepting the last one, all of them have been noticed in the *Annual Reports on South Indian Epigraphy*. See Nos. 34 of 1890, 33 and 34 of 1911, 34 of 1903, 46 of 1891 and 54 of 1908. The Trivandrum inscription has been published in the *TAS.*, Vol. II, pp. 58-59, 1920.
5. *Epigraphia Indica*, Vol. IV, p. 146, Calcutta, 1896-97.

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Līlātilaka,[6] a work on Malayālam poetics.

In his court two well known poets Samudrabandha and Kavibūshaṇa flourished. Samudrabandha is the author of a commentary on Rūyyakas Alaṁkāra-sarvasva.[7] Kavibūshaṇa is known to be the author of the eighteen verses in the Śrīrangam inscription.[8] Excepting Pradyumnābhyudaya, no other work of Ravivarmā Kulaśēkhara is known to us.

THE PLOT

The drama begins with two benedictory verses respectively in praise of Visṇu and Narasiṁha recited by Bhadranaṭa. The stage director who summons the actress and requests her to assist him in enacting a play before Ravivarmā's royal assembly gathered to attend the yātra of Śrī Padmanābha.[9] Then the stage director announces that the drama Pradyumnābhyudaya is going to be enacted. The actress expresses her surprise on coming to know that a drama has been written by the king of Kōlamba.

The stage director then recites a verse on the advent of the spring. The actress also joins him. He praises her and remarks that it is very difficult to describe the splender of spring, which enhances the glory of the flowers and creates passion.[10]

Meanwhile, he hears a repetition of the verse which he has just recited. He concludes that Sage Nārada is praising Lord Kṛsṇa employing the same verse by making the word 'Mādhava' to refer to the latter. He then leaves the stage along with the actress.

Act I

The first act begins with a scene in which Kṛsṇa and Nārada are engaged in conversation. Nārada informs Kṛsṇa of the misdeeds of the demon

6. Lalitilaka, ed. Elamkulam Kunjan Pillai, National Book Stall, Kottayam, 1958 (II edn.), p. 406. Droṇayā drupadam dhanañjaya iva Ksmāpālabālo balī Veṇāṭṭinnuṭayoru Vīraravivarmākhyo yadūnām patih Pāṇḍyam Vikramapūrvakam paṭayilveccāṭṭippiṭiccaṅṅane Pāṇḍyeśśya koṭuttu tasya tanayām padmānanām agrahīt.
7. Published in the Trivandrum Sanskrit Series, No. 40, 1915.
8. See *Epigraphia Indica*, Vol. VIII, p. 148-152, Calcutta, 1896-97.
9. *Pradyumnābhyudaya*, Act. I, p. 1-2.
आर्ये समादिष्टोऽस्मि सकलकलाकुशलस्य चन्द्रकुलमङ्गलप्रदीपस्य समस्तसामन्तशेखरीक्रियमाणशासनस्य विविधशाखावलम्बनधर्मतरुमूलकन्दस्य प्रणयिजनचिन्तामणेः कोलम्बपुरपरिष्कारस्य देवस्य रविवर्मणः पादपद्मोपजीविन्या राजपरिषदा . . . . . यादवनृपकुलदैवतस्य भगवतः श्रीपद्मनाभस्य यात्रोत्सवे . . . . . विनोदनीयाः ।
10. *Ibid.*, p. 3.
आह्वन् सुमनोवृद्धिमवाप्तः कामपि श्रियम !
कामस्य जनकोऽस्माभिः कथं वर्ण्येत माधवः ।।

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Vajraṇābha and requests to destroy the demon. The sage also narrates how the demon had pleased Lord Brahma by his penance and got from him several boons, the most important ones being that he should not be killed by the gods and that nobody should enter his city Vajrapura without his permission and further all his desires should materialise.[11] Kṛsṇa discloses to him what Indra had told about the demon sometime back. Indra had informed him that once Vajranābha reached the heavens to demand the wealth of the entire world, threatening that he would fight if Indra failed him.[12] Indra and Bṛhaspati persuaded him to approach their father Kaśyapa as they were engaged in a sacrifice. The demon accordingly went to Kaśypa and informed his demand. Kaśyapa informed him that everything will be settled at the end of the sacrifice and advised him to go back to his city.[13] The demon as advised by Kaśyapa returned to Vajrapura giving trouble to the entire world. Kṛsṇa further informs him that he has already made up his mind to destroy the demon. The sage is pleased. Kṛsṇa reveals that he could not destroy the demon so far as he was engaged in the Aśvamēdha sacrifice which his son Pradyumna was conducting. He assures the sage that his son will certainly kill the demon on concluding the sacrifice.

Nārada informs that the demon Vajranābha has a beautiful daughter by name Prabhāvatī. Sage Durvāsā was so pleased with her that he blessed her to get the husband of her choice and a long life for the whole family. The sage also predicted that she would fall in love wish Pradyumna.[14] He then takes leave of Kṛsṇa to inform the gods of the Lord's decision to kill Vajranābha. Kṛsṇa meanwhile thinks of a way to enter Vajrapura which is otherwise inaccessible.[15] He remembers the actor Bhadranaṭa who is equally famous for his acting by means of which he pleased the sages and got from them several boons as well as his ability to fly. He calls Bhadranaṭa immediately to his presence. Bhadranaṭa is soon ushered in to the presence of Kṛsṇa and he[16] pays his respects to the lord. Kṛsṇa announces to him his decision to send his son Pradyumna in the company of Gada and Sāmba to kill Vajraṇābha causing distress to the world. He informs that Pradyumna could not enter Vajrapura as it is not accessible by the boon of Brahma. He therefore asks Bhadra to help his son in gaining access to Vajrapura[17] and whispers some

11. *Ibid.*, p. 5.
12. *Ibid.*, V. 13, p. 5.
    देहि मे जगदैश्वर्यं नो चेद् युध्यस्व भारत !
13. *Ibid.*, p.5.
    पुत्र ! सत्रावसाने यथोचितं भविष्यति त्वं पुनरिदानीं स्वपुरमेव प्रयाहि !
14. *Ibid.*, p.7.
    अमुष्मिन् पुनर्वज्रपुरे सकललोकातिशायिसौन्दर्यसम्पदि प्रद्युम्ने करिष्यत्येव सा भाववन्धम् !
15. *Ibid.*
    स खलु प्रसिद्धाकाशगमनः सर्वत्राप्रतिहतप्रवेशश्च !
16. It may be noted that in the drama, his name is given both as Bhadra and Bhadranaṭa.
17. *Ibid.*, p. 8.
    वत्सस्य पुनस्तत्प्रवेशस्त्वन्मुख एव भविता !

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secret instructions.

The advent of the mid-day is announced and Kṛsṇa declares his intention to make necessary arrangements for his son's march to Vajrapura to conquer Vajraṇābha. With this the first act comes to an end.

Act II

The advent of the mid-day is announced and Kṛsṇa declares his intention to make necessary arrangements for his son's march to Vajrapura to conquer Vajraṇābha, with this the first act comes to an end.

The second act begins with an interlude. From the conversation between Kalāvatī and Parabhrtikā, the servant and garden keeper of the queen of Vajraṇābha, it is known that Bhadranaṭa has already entered Vajrapura and that he is giving instruction to Prabhāvatī in music. Kalāvatī informs her friend as to how Bhadranaṭa came to the city. Vajraṇābha had heard of the actor and his mastery in several sciences from Haṁsa, the chief of the Cāraṇas. One day he happened to know that Bhadranaṭa had come to Śākhānagra in the course of his tour and he himself invited him to Vajrapura. When Bhadranāṭa met Vajraṇābha, the latter asked him to teach music to his daughter.

In the second act Prabhāvatī and Kalahaṁsikā are engaged in conversation. She asks Kalahaṁsikā to bring Bhadranaṭa to her presence. Though Kalahaṁsikā met Bhadranaṭa, she forgot to convey the message as her attention was drawn towards a portrait of Pradyumna kept there. The beauty of the person in the portrait was so irresistable that Kalahaṁsikā took it with her without the knowledge of Bhadranaṭa in order to show it to the princess. She by her description of the person in the portrait rouses the interest of the princess so much that she desires to see the portrait.[18] Then she takes out the portrait concealed in her bodice and shows to the princess. The princess contemplates the picture and is attracted by the charm of the person drawn in it and wants to know him. Kalahaṁsikā could not help her. She however advises her lady to summon Bhadranaṭa and get the desired information from him. Prabhāvatī immediately calls for Bhadranata. Soon he is ushered in to the presence of the princess.

He is not at all upset by the stealing of the portrait. On the other hand, he is happy that Kalahaṁsikā's action served to further his end in bringing about the marriage of Prabhāvatī with Pradyumna. He thinks that the maid will certainly show the portrait to the princess and that the latter will fall in love with Pradyumna. As soon as he meets the princess, he pays his respects to her. The princess offers him a seat and Bhadranaṭa sits. As desired by Prabhāvatī, Kalahaṁsikā shows the portrait to Bhadranaṭa and asks him to disclose the name of the person painted in it. Bhadranaṭa besides revealing the name of Pradyumna dwells at length on his qualities, family and attainments. He soon notices that the princess is anxious to meet Pradyumna and promises that he will bring Pradyumna from Dwāraka to her

18. *Ibid.*, Act. II, p. 13.
अनेन तव वचनेन तां रूपरचनां द्रष्टुमधिकं मे कौतूहलं वर्तते !

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presence by means of magic.[19] The princess is pleased. Varadatta, the kāñcukīya enters to inform the paincess that the queen is going to attend the festival of the first flowering of her pet mango free Udyānaratna and that she is waiting for her. Prabhāvatī tells her friend to keep the portrait secretly. The two then proceed to meet the queen. Bhadranaṭa and others also leave.

Act III

The third act begins with an interlude. Bhadranaṭa is happy at his success in causing love in Prabhāvatī for Pradyumna. He has already apprised Kṛsṇa of the events as well as the progress of his misison. He thinks upon some way to bring Pradyumna before Prabhāvatī. At last he decides to give Pradyumna the roll of Nalakūbara in the drama, Rambhābhisaraṇa, composed by Nārada, which he is going to present before Vajraṇābha and other royal dignitaries on the occasion of the spring festival.[20] Kalahamsikā, meets Bhadranaṭa to find out whether Vajraṇābha has gone to the theatre (*prēksha maṇḍapa*) to witness the drama. She is distressed to see the sufferings of her lady who is undergoing intense pangs of love. Her efforts to soothe her have failed. Bhadranaṭa is rejoiced to hear that Prabhāvatī is in love with Pradyumna. He assures Kalahamsikā that he will bring Pradyumna to the presence of the princess soon. She feels happy on hearing the assuring words of Bhadranaṭa and takes leave of him. After finding out that Vajraṇābha has gone to the theatre, she goes to meet her friend to convey the news.

In the third act, Vajraṇābha is seen sitting in the theatre to witness the drama Rambhābhisaraṇa. Haṁsa, the Cārana chief, Prabhāvatī and other dignitaries are also with him. Vajraṇābha tells his friend Haṁsa that but for the words of Kaśyapa, he would long have killed Indra with other Dēvas.[21] He further devides Kṛsṇa and tells his friend that at the conclusion of Kaśyapa's sacrifice, he would destroy Indra and others. Haṁsa is not happy, for he has heard from Nārada that Kṛsṇa has promised to kill Vajraṇābha through his son Pradyumna. He is at a loss as to what would happen. He meanwhile praises Vajraṇābha extolling his exploits. Vajraṇābha requests Haṁsa to ask Bhadranaṭa to commence the staging of the drama and Bhadranaṭa then enacts the drama.

The drama begins with the usual benediction and prologue. Immediately after, Nalakūbara accompanied by the jester Bhadranaṭa enters the stage. He then espies Prabhāvatī who is sitting just in front of him and praises her for her unparalleled beauty and charm. The Vidūṣaka also joins him in praising the princess.

19. *Ibid.*, p. 20.
यदि तस्य दर्शने कुतूहलं, तत् कतिपयैरेव दिवसैर्मम विद्याप्रभावेण तं कुमारमिहानयामि !
20. *Ibid.*, Act. III, p. 22.
21. *Ibid.*, p. 24.
आहर्तुं मुद्यतवतः क्रतुमश्वमेधं, तातस्य तस्य वचनं यदि नान्तरायः !
अद्यैव शक्रममरैरनुगम्यमानं, हत्वा ददामि बलिमाहवदेवतायै ॥

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Nalakūbara accompanied by his friend proceeds to a bower where his beloved Rambhā has promised to meet him. Ha reaches the appointed place and waits for her. Finding her not coming, he starts suspecting whether she has been abducted by some demon on the way. At that time, the wailings of a woman are heard calling for help. Vajraṇābh who is watching the show gets angry and asks as to who has abducted the woman while he is there. Haṁsa brings to his notice that they are only witnessing a drama. The abduction of Rambhā by Rāvaṇa is being enacted. Vajraṇābha feels abashed at his folly.

Nalakūbara on hearing the wailings rushes to meet Rāvaṇa who has abducted his beloved. He challenges him to stop and fight it out with him. Rāvaṇa, however, disappears taking with him Rambhā. Thereupon, Nalakūbara pronounces a curse on Rāvaṇa that if ever he tries to enjoy a woman against her wish his head will break into pieces.[22] Rāvaṇa is therefore forced to leave Rambhā who is unwilling to go with him. Nalakūbara soon finds Rambhā and warmly embraces her and thus they are reunited. The play ends with customary epilogue wishing Vajraṇābha and his subjects prosperity. Haṁsa finds a hidden meaning concealed in the *bharata-vakya* with effect that the gods should flourish, Vajraṇābha must die and that his riches should go to Pradyumna. But he does not disclose this to anybody. Vajraṇābha is very much pleased by the splendid acting of Bhadranaṭa and his troupe. Prabhāvatī is also happy that she was able to see Pradyumna.

Act IV

The fourth act begins with an interlude. The Kāñcukīya is sent by the queen to know the condition of her daughter Prabhāvatī who is suffering the pangs of love. He meets Prabhāvatī resting in the Pramada-vana on the banks of the lake. He observes Kalahaṁsikā applying cooling materials all over the body of the princess. After noticing the condition of the princess, he goes back to report to her.

In the fourth act, Prabhāvatī and Kalahaṁsikā are engaged in a conversation. The two had seen Pradyumna in the garden at the time of the festival of Madana (*madanotsava*). Kalahaṁsikā informs her friend that Pradyumna is also in a love-lorn condition, for Bhadranaṭā had told her about the condition of Pradyumna. Ever since Pradyumna saw Prabhāvatī in the theatre he looked different. She then conveys the message she got from Bhadranaṭa that himself and Pradyumna will be coming to meet Prabhāvatī.[23] The princess is happy to hear the message.

Pradyumna is seen suffering from love. Bhadranata takes him to the Pramada-vana where they espy Prabhāvatī talking with her friend Kalahaṁsikā. The two then become invisible by means of magic and overhear the conversation of the

22. *Ibid.*, V. 19, p. 29.
यदा गृह्णासि भोगेच्छुरनिच्छां कामपि स्त्रियम् !
तदा ते शतधा मूर्धा भिन्नो भुवि पतिष्यति ।।

23. *Ibid.*, Act. IV, p. 36.
अत्र कमलिनीलतामण्डपे प्रद्युम्नमानेष्यामि ।

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ladies. Prabhāvatī is tormented by love. Kalahaṁsikā comforts her saying that her lover will soon come there to put an end to her agony. Still unable to bear the intensity of the pain, she falls into a swoon. Kalahaṁsikā applies cooling materials on her body and revives her. Bhadranaṭa asks Pradyumna to go and comfort his beloved. He makes himself visible to Prabhāvatī to be followed soon by Bhadranaṭa. Prabhāvatī feels bashful. Bhadranaṭa and Kalahaṁsikā decide to conduct their marriage immediately and the marriage takes place in the Gandharva manner. After uniting the two lovers in wedlock, they depart.

Pradyumna and Prabhāvatī enjoy the company of each other for some time. Soon they espy the kāñcukīya coming. Pradyumna as advised by his beloved hides himself behind the trees. The kāñcukīya meets the princess and informs her that her mother desires to see her and that she should go with him immediately to her presence. Pradyumna and Prabhāvatī feel sad at their impending separation. Soon accompanied by the kāñcukīya she goes to the palace. The fourth act comes to an end with his departure.

Act V

The fifth act has an interlude. From the words of Bhadranaṭa, it is known that Pradyumna is making himself known in Vajrapura by freely moving about among the people. He is sure that the news will reach the ears of Vajraṇābha and the demon will enter into fight with Pradyumna. He also discloses that the marriages of Candravatī and Guṇavatī respectively with Gada and Sāmba took place with the help of Prabhāvatī.

In the fifth act Kṛsṇa and Nārada are seen engaged in conversation. Nārada informs Kṛsṇa that Vajraṇābha came te know of the presence of Pradyumna. The forces of Vajraṇābha and Pradyumna met last night itself. Before the day dawned Pradyumna destroyed or drove out one third of the enemy forces. Kṛsṇa then desires to witness the battle. Nārada and Kṛsṇa board a chariot and go to the battle ground. They observe from the sky the fierce battle between Pradyumna on the one hand and Vajraṇābha and his brother Sunābha on the other. Sāmba and Gada assist Pradyumna in the long and protracted fight. Both of the opponents shoot at each other various types of superhuman missiles. When the demon shoots the Varuṇa missile, Pradyumna to counteract it sends the Vāyu missile. Vajraṇābha finding that he cannot beat Pradyumna in archery suddenly takes a club and smashes with it. Pradyumna immediately falls into a swoon. Kṛsṇa watching the fight is perturbed. He desires to go to the aid of Pradyumna but Nārada prevents him. To the surprise of Kṛsṇa and Nārads, Pradyumna soon regains consciousnes. He then takes the disc and hits the demon with it. Vajraṇābha falls dead on the ground. Meanwhile Gada kills Sunābha with his club.

With the battle over, Kṛsṇa and Nārada alight on the battlefield in the chariot. They meet Pradyumna, Gada and Sāmba and congratulate them. Bhadranaṭa comes and announces that Prabhāvatī, Chandravatī and Guṇavatī have given birth to a son each. Kṛsṇa and others feel happy on hearing the news. He asks

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Bhadranaṭa to make the necessary arrangements for the coronation. In the presence of Nārada, Kṛsṇa coronates Pradyumna as the king of Vajrapura.

The drama closes with the epilogue is wishing prosperity to all.[24] "May good people like oceans by their good sayings which are like gems contribute to our happiness. May fools who intensify the sufferings of the world like the activities of the age of Kalī be destroyed. May munificent people like clouds shower their riches regularly. May kings like great mountains rule the world without getting themselves weakened."

Source

The story is taken from Harivaṁśa (Visṇu Parva, chs. 91-97). A demon by name Vajraṇābha performs severe penance to please Lord Brahma who offers to bless him with the realisation of his wish. He desires that the should not be killed by the gods and demands a city studded with jewels named Vajrapura with a hundred others like Śākhānagara encircling it, into which even the wind cannot freely entere.[25] All these boons he receives.

The feeling of power makes him vain and he extends a reign of terror. He goes to Indra and asks him the overlordship of the three worlds.[26] Indra takes counsel with the divine minister Bṛhaspati and directs him to meet Kaśyapa. The demon accordingly meets Kaśyapa and repents his demand. Kaśyapa tells him that he is engaged in a sacrifice and that only after the conclusion of the same he will decide as to what is to be done. The demon returns to his city.

Meanwhile, the king of the gods comes to Kṛsṇa at Dvāraka in secret and informs him of his trouble. Kṛsṇa tells him that he is going to conduct a horse sacrifice and that he intends to destroy Vajraṇābha during that sacrifice.[27] He soon initiates the sacrifice. An actor by name Bhadra pleases sages and Brahmins witnessing the sacrifice by the performance. The sages bless him with several boons. One is the power to travel at will anywhere throughout the world. The other is

24. *Ibid.*, Act. V, V. 48, p. 57.
सन्तो रत्नशतैरिवाम्बुधिधयस्तन्वन्तु सूक्तैर्मुदं क्षीयन्तां कलिविभ्रमा इव जगत्क्लेशावतीर्णाः खलाः !
दातारो जलदा इवानुसमयं वर्षन्त्वभीष्टं वसु क्षोणीशाः कुलपर्वता इव महीमश्रान्तमाबिभ्रतु ।।

25. *Harivaṁśa*, Vishṇu Parva, ch. 91, Vs. 7-9, p. 232, Bombay, V.S. 1982.
अवध्यत्वं स देवेभ्यो वव्रे दानवसत्तमः !
पुरं वज्रपुरं चापि सर्वरत्नमयं शुभम् ।।
स्वच्छन्देन प्रवेशश्च न वायोरपि भारत !
अचिन्तितेन कामानामुपपत्तिर्नराधिप ।।
शारवानगरमुख्यानां संवाहानां शतानि च !
नगरस्याप्रमेयस्य समन्ताज्जनमेजय ।।

26. *Ibid.*, Vs. 14-15.

27. *Ibid.*, V. 22.
शौरेरूपस्थितो देव वाजिमेधो महाक्रतुः ।
तस्मिन्वृत्ते वज्रनाभं पातयिष्यामि वासव ।।

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the capacity to fly in the air; the next is the ability to keep himself away from harm and to remain alive until he himself wishes to die. Yet another is the capability to take any form at will and the last, to please all.[28]

Indra, approaches some swans and asks them to go to Vajrapura and meet the lovely daughter of Vajraṇābha and describe to her the charm and the prowess of Pradyumna. He also requests them to meet Pradyumna and to instil in him love for the daughter of Vajraṇābha. Pradyumna will kill Vajraṇābha shortly and that the Yādavas headed by him will enter Vajrapura with the help of Bhadra in the guise of actors. The swans should keep him as well as Kṛsṇa informed of the developments. The swans agree. They get the permission of the demon king to stay in Vajrapura. One of the swans named Sucimukhī meets the princess and describes to her the great qualities of Pradyumna. She falls in love with Pradyumna and requests the swan to bring about her marriage with him. The swan agrees and requests the princess to inform her father of its accomplishments. She accordingly conveys the details regarding the swan to Vajraṇābha who soon meets the swan. In the course of its talk with the demon the swan speaks about the actor Bhadra and his attainments.[29] The demon requests the swan to bring Bhadra to his city.

The swans take leave of the Asura chief and meet Kṛsṇa and Indra and relate to them the progress of their work. Pradyumna is permitted by Kṛsṇa to seek the hand of princess Prabhāvatī and he is asked to put an end to the life of the Asura king. The goddess of illusion dresses the Yādavas is beautiful attire to enact the various roles in the drama proposed to be staged in the palace of Vajraṇābha. The Yādavas headed by Pradyumna soon reach the city. They are welcomed warmly by the demon king. At the festival in honour of god Mahādēva, they enact a play called Rambhābhisaraṇa in which Pradyumna plays the role of Nalakūbara. Prabhāvatī witnesses the drama. The demons are pleased with their performance.

Meanwhile the swan Śucimukhī tries to bring Pradyumna and Prabhāvatī together by conveying messages between them as a messenger. It informs Prabhāvatī that her lover will meet her in her apartment in the evening. The princess is happy and Pradyumna comes secretly in the form of a bee and meets her. Śucimukhī is also present. There itself Pradyumna marries Prabhāvatī in the Gandharva way.[30] As the next day dawns, Pradyumna leaves. Pradyumna stays a little longer in the guise of an actor in Vajrapura.

Prabhāvatī meanwhile arranges the marriages of Guṇavatī and Candravatī, the daughters of her father's brother Sunābha respectively with Gada and Sāmba who are the brother and the uncle of Pradyumna respectively. The rainy season commences. Pradyumna and Prabhāvatī live happily.

Kaśypa completes his sacrifice and Vajraṇabha goes to him to seek permission to fight Indra.. Kaśyapa advises him not to wage war against Indra.[31] Vajraṇābha

28. *Ibid.*, Vs. 28-32.
29. *Ibid.*, ch. 92, Vs. 48-50, p. 234.
30. *Ibid.*, ch. 93, Vs. 12-13, p. 236.
31. *Ibid.*, ch. 96, Vs. 3-6, p. 238.

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turns down his advice and prepares for the war. At that time Kṛsṇa and Indra hatch the plan for the destruction of the Asura chief. Prabhāvatī, Chandravatī and Guṇavatī beget sons. Vajraṇābhā comes to know of this and he orders the arrest of the Yādava actors. Pradyumna and his Yādava group resist the Asuras who come to arrest them. A fight takes place in which Jayanta also helps Pradyumna. The palace guards are routed. The next day Kṛsṇa comes to witness the battle. Pradyumna attacks the Asura with a cudgel and the latter falls unconscious. Soon he regains consciousness and starts fighting. He smashes Pradyumna with his cudgel and makes him fall unconscious. Kṛsṇa blows his conch and instantaneously Pradyumna is awakened. Pradyumna soon kills the demon with his disc. Kṛsṇa and Indra come down to Vajrapura. On the advice of Bṛhaspati, the kingdom of Vajraṇābha is divided into four, one portion going to the son of Jayanta and the other three to the three sons of Pradyumna, Gada and Sāmba by the Asura princesses.[32] This is in short the story found in the Harivaṁsa.

Deviations and Innovations :

The dramatist does not make any major change in the story while adopting it though a few minor ones have been effected. One such change, is the combination of the role of the swan with that of Bhadranaṭa. But he, however, introduces the swan also in a new role. He is described as the chief of the Cāraṇas and a friend of Vajraṇābha.

In the Purāṇa, the swan Sucimukhī is credited with having created love in Prabhāvatī and Pradyumna for each other. She further assists the two lovers in their marriage. But in the drama Kalahaṁsikā and Bhadranaṭa are responsible for sowing the seeds of love and for uniting them in wedlock. Further, in the Purāṇa the news of the birth of sons to Prabhāvatī, Candravatī and Guṅavatī is announced before the commencement of the fight between Pradyumna and Vajraṇābha. In the drama, the news is conveyed at the end of the battle. Most of these changes have been brought about by the dramatist for dramatic purposes.

CHARACTERISATION

Pradyumna :

He is the hero of the drama. He is the son of Kṛsṇa and is very handsome in appearance. He is brave and valorous. Kṛsṇa asks him to go to Vajrapura and kill Vajraṇābha. With the aid of Bhadranaṭa he gains entry into the otherwise inaccessible Vajrapura. Bhadranaṭa makes him fall in love with Prabhāvatī. With the aid of Bhadranaṭa, he marries Prabhāvatī secretly. Again, following his instructions fights with Vṛjraṇābha. Pradyumna shows his valour in the long and protracted battle with Vajraṇābha, which wins him the praise of Kṛsṇa and Nārada. Ultimately he kills the demon. Pleased with his valour, Kṛsṇa instals him as

32. *Ibid.*, ch. 97, Vs. 25-28, p. 240.

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the king of Vajrapura.

A study of this character shows that Pradyumna does not have free hand in his actions. On the other hand he appears to be an instrument in the hands of Kṛṣṇa and Bhadranaṭa in carrying out their pre-designed plans. What impresses us most in his character is his valour which he splendidly shows in the battle against Vajraṇābha.

Prabhāvatī :

She is the beautiful daughter of Vajraṇābha. Many persons have sought her hand and she has consistently refused to marry anybody. She has been blessed by sage Durvāsas. She happens to see the portrait of Pradyumna brought by her friend Kalahaṁsikā and falls in love with him. She comes to know about Pradyumna from Bhadranaṭa. She sees Pradyumna for the first time in the theatre where the latter appears as an actor. With the help of Bhadranaṭa and Kalahaṁsikā she secretly marries him and begets a son by him.

The character of Prabhāvatī does not impress one by her individuality and strength of mind capable of taking independent decisions.

Vajranābha :

He is the demon king of Vajrapura. He pleases Lord Brahma by his severe penance and gets several boons. He is desirous of getting the overlordship of the whole world. He meets Indra and makes known his demand. He is even prepared to wage a war against the gods to attain his aim. But he is prevented by Kaśyapa from this. He waits for the conclusion of the sacrifice so that he can again go to the celestial regions, meet Kaśyapa and renew his demand. He expresses his impatience to reach the goal he has set before him and it is reflected in the remarks he makes to his friend Hamsa in the third act of the drama.[33]

He is a patron of arts. He invites Bhadranaṭa to his city and gets his daughter instructed in music by him. He is proud and haughty and does not allow anybody doing wrong in his presence. When he sees in a drama Rambhā being abducted by Rāvaṇa and hears her wailings, he challenges the villain. In the fight with Pradyumna, he shows his valour and heroism. In archery, he proves equal to his foe though he is ultimately killed by Pradyumna.

The character of Vajraṇābha strikes us by his individuality, valour and strong will. Unlike the other characters in the drama, he is not guided by anybody and he appears to be master of himself.

Bhadranaṭa :

He is the one of the important characters. He appears from the beginning to the end of the play. He is well known for his acting. By pleasing the sages who have come for the Aśvamēdha sacrifice at Dvārakā with his histrionic talents he

33. *Ibid.*, p. 24.

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secures from them several boons such as power to travel in the sky etc. As directed by Kṛsṇa, he plays a key role in destroying Vajraṇābha. He also unites Pradyumna with Prabhāvatī. First, he secures entrance for Pradyumna and other Yādavas to Vajrapura. He then paves the way for the confrontation between Pradyumna and Vajraṇābha. At the end of the play, we find him arranging the coronation of Pradyumna.

A study of his character shows that Bhadranaṭa does not have much freedom of action. He acts more as an instrument of Kṛsṇa in the execution of plans.

Krsṇa :

He is the originator of action in the drama. Though he does not appear in every act of the drama, his presence is felt throughout. He not only devises the entire plan of action but also chooses the persons for executing the same. He has decided that Pradyumna must kill Vajraṇābha. To assist him in the task he sends Bhadranaṭa. He keeps himself informed of developments in Vajrapura and gives instructions whenever required. He witnesses the battle between Pradyumna and Vajraṇābha. His anxiety for his son's safety is revealed in his conversation with Nārada while witnessing the fight. After the death of the demon, he coronates his son as the ruler of Vajrapura.

There is nothing original in the character of Kṛsṇa. In all respects he appears exactly like his counterpart in the Purāṇa.

Kalahaṁsika :

She is the friend of Prabhāvatī and is always in her company. She accidentally sees the portrait of Pradyumna in the house of Bhadranaṭa while visiting him. Attracted by the beauty of the person drawn in the portrait, she stealthily brings it and shows it to her friend. She assists her friend in her love affairs. She acts as an emissary between her friend and Bhadranaṭa and spares no effort in bringing about the union of her friend with her lover as early as possible. While her friend is undergoing the pangs of love, she soothes her by applying cooling materials on her body. Finally she unites her friend with her lover in wedlock. The character of Kalahaṁsikā strikes one by her steadfast devotion to her friend. Nothing is dear to her than her friend.

Other characters introduced in the drama are Nārada, Haṁsa, etc., who have only minor roles to play and the dramatist has no intention in infusing any individuality in them.

THE SENTIMENT

The main sentiment of the drama is Śṛṅgāra. The hero is Pradyumna and the heroine is Prabhāvatī. The drama deals with two important episodes namely Pradyumna marrying Prabhāvatī and his slaying the demon Vajraṇābha. The major part of the drama it may be noted deals with the love of the hero and the heroine. Acts II, III and IV are exclusively devoted to it.

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In the first act Nārada informs Kṛsṇa of the existence of a besutiful daughter by name Prabhāvatī to Vajraṇābha. He predicts that Prabhāvatī will fall in love with Pradyumna when the latter goes to Vajrapura for slaying Vajraṇābha. Kṛsṇa tacitly welcomes the prediction. He instructs Bhadranata to bring about the marriage of his son with the daughter of the demon. At the end of act, Pradyumna goes to Vajrapura with Bhadranaṭ and others Yādavas. Thus the stage is set for the hiro and the heroinr to fall in love with each other.

In the second act takes place the germination of the seed of love. Prabhāvatī sees the portrait of Pradyumna brought by Kalahaṁsikā, who describes at length the beauty of the person as of Cupid and the very soul of Śṁgāra who by his beauty eclipses even that of the moon.[34]

The princess is altracted to the person and desires to know his name and other particulars. On the advice of Kalahaṁsikā, she summons Bhadranaṭa to know everything about Pradyumna. Bhadranṭa besides disclosing the name and other particulars describes his various attainments. He besides offers to bring Pradyumna to her presence.

In the third act, Prabhāvatī undergoes the pangs of love. Her breath is too hot to be touched and it withers her tender lips.[35]

She avoids the contact of the southern breeze and the sight of the moon and even spends sleepless nights gazing at the portrait.[36] Here the *ālambana vibhāva* is Prabhāvatī while the *uddīpana vibhāvas* are the portrait, the breeze and the moon. The *anubhāvas* are her sighing, restlessness etc. The sentiment is Vipralambha Śṇgāra. Kalahaṁsikā, perturbed by the condition of her friend meets Bhadranaṭa and informs of her condition. She requests him to arrange the scheduled meeting of Prabhāvatī and Pradyumna as early as possible. Bhadranaṭa promises her to arrange Pradyumna and Prabhāvatī meet each other in the theatre. Both of them are happy in having got an opportunity to see each other.

In the fourth act both Pradyumna and Prabhāvatī undergo the agony of love. Bhadranaṭa informs Kalahaṁsikā the condition of Pradyumna. His thoughts are always centered on his beloved.[37]

Here the *ālambana vibhāva* is Pradyumna while the *uddīpana vibhāvas* are the moon, sweet smelling materials, music etc. The *anubhāvas* are his restlessness etc.

34. *Ibid.*, Act. II, V. I, p. 13.
प्रतिमेव रतिपतेः प्रत्यादेश इव पूर्णिमाशशिनः !
शृङ्गारस्येव जीवः केन कथ्यते जगदि तद् रूपम् ॥
35. *Ibid.*, Act. III, V. 3, p. 23.
स्पर्शेनेवात्युष्णा मनसि कामग्नेर्ज्वलतः !
अधरप्रवालकिसलयमस्याः प्रम्लापयन्ति निश्वासाः ॥
36. *Ibid.*, V. 2, p. 23.
37. *Ibid.*, Act. IV, V. 7, p. 35.
कर्तुंस न इच्छति मज्जनलेपनानि सौधस्थल न च विलगति चन्द्रभीतः !
सङ्गीतकं न च श्लाघते किं बहुभिः सर्वमपि निन्दति त्वांहृदये वहन् ॥

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Prabhāvatī also suffers pangs of love. Kalahaṁsikā applies cooling materials over her body. But they prove to be of no avail. Unable to bear the agony, the princess falls into a swoon. Kalahamsikā revives her back to consciousness. Pradyumna who was remaining invisible nearby immediately appears before his beloved and comforts her. In the presence of Bhadranaṭa and Kalahamsika, they are united in wedlock. Here we have Sambhōga Śṛṅgāra. The couple enjoy the rainy and winter seasons. In the description of the fight between Pradyumna and Vajraṇābha, the sentiment of Vīra is delineated effectively. The climax is reached when Pradyumna hurls his disc at Vajraṇābha and kills him.

Thus it can be seen that the dramatist has developed the main sentiment consistently in the play.

LITERARY ESTIMATE

Ravivarma Kulaśēkhara appears to have been a good poet. His style is smooth and simple. He uses simple words. They are crisp and short. He seems to be generally influenced by Kālidāsa and Harsa.

The dialogues in general bear freshness and liveliness. The verses are also beautiful and good. The nāndī verse describing Lord Visṇu is an instance.[38] "May Lord Visṇu the consort of Laksmī who is indeed the wonderful embodiment of fortune, who rose from the ocean when it was churned and whom thousands of gods and demons were gazing at helplessly (to get her) contribute to our well being." The metre used is Śikhariṇī.

The description of spring is charming.[39]

"In each and every mango tree, the trumpet is heralded in the guise of the songs sung by the cuckoos. The breeze from the Candana mountain roar like the battle elephants. The trees emit frageance which pervade like the numerous arrows of Cupid, the boon companion of spring who begins to march for the conquest of the world." The alaṁkāra used is Utprēksā and the metre is Mandākrāntā.

The poet describes the afternoon vividly.[40] "As Sun, the lord of the lotuses reaches the mid sky, the bees tired by the heat take rest in the interior of the lotus flowers. The elephants alleviate the sufferings of their beloveds by blowing cool breath through their trunks. The male peacocks living in the castles protect their beloveds by spreading their feathers." The metre used is Śārdūlavikrīḍita. One can

38. *Ibid.*, Act. V. 1, p. 1.
श्रियमुदवहज्जातां संक्षोभितात् कलशाम्बुधेः समधिकगुणः साक्षात् सौभाग्यसिद्धिमिवाद्भुताम् !
निरवधिबलेष्वाराद्देवासुरेषु मिषत्सूयः स खलु भगवान् भद्रं पुष्णातु वः पुरुषोत्तमः ॥

39. *Ibid.*, V. 6, p. 3.
चूतेचूते परभृतरवैः कल्प्यते काहलश्रीः सन्नह्यन्ते विजयकरिणश्चन्दनाद्रेः समीराः !
आविर्गन्धं दधति तरवोऽप्यस्त्रजालं समन्तादुद्युङ्क्ते तन्मधुसहचरो जेतुमुर्वीं मनोभूः ॥

40. *Ibid.*, V. 23, p. 8.
आतिष्ठत्यधुना यजूंषि भगवत्यम्भोजिनीवल्लभे पद्मान्तर्दलमाश्रयन्ति मधुपाः प्रौढातपक्लेशिताः !
हस्तैः शीकरवर्षिभिः सहचरीराश्वासयन्ति द्विपा बहैर्मन्दिरबर्हिणश्च बिततैः प्रच्छादयन्ति प्रियाः ॥

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notice that the poet's descriptions, especially of nature, are realistic and charming.

DRAMATIC EFFECT

The drama cannot be successfully enacted on the stage. The plot is stereotyped. There is more of narration that action. The prologue is pretty long. The beginning of the first act shows a long dialogue between Kṛsṇa and Nārada. Through this the audience is informed of the demon Vajraṇābha, his misdeeds and Kṛsṇa's decision to have him killed by his son, Pradyumna. The forthcoming marriage of Pradyumna with Prabhāvatī is also disclosed. This is followed by another conversation between Kṛsṇa and Bhadranaṭa. Through this is indicated Bhadranaṭa's journey to Vajrapura with Pradyumna. Though there are no incidents of dramatic interest in this act, the dialogues appear interesting and lively.

The second act begins with a conversation between Prabhāvatī and Kalahaṁsikā. From this it is known that Prabhāvatī has fallen in love with Pradyumna after seeing his portrait. This is followed by another conversation between Bhadranaṭa and Prabhāvatī. Bhadranaṭa promises the princess that he will show her lover soon. The second act too does not contain any dramatic incident.

The third act contains a drama within a drama. It is very difficult to enact such scenes in an ancient theatre like the one Kerala has. There are some incidents of dramatic interest in this act viz., Rambhā crying for help while she is abducted by Rāvaṇa in the course of the drama, Vajraṇābha rising in anger and speaking loudly anxious to know as to who has abducted the woman in his presence, Haṁsa pacifying him by bringing to his notice that what he has seen is after all a scene in the drama and Vajraṇābha feeling abashed at his own folly.

The forth act deals with the love affairs of Pradyumna and Prabhāvatī and their marriage. It begins with a long dialogue between Kalahaṁsikā and Prabhāvatī. The dramatic incidents in this act are Prabhāvatī falling into a swoon, Kalahaṁsikā bringing her back to consciousness, and Pradyumna's sudden appearance.

The fifth act contains a long description of the battle between Pradyumna and Vajranabha. Practically no action takes place here. The drama concludes with the coronation of Pradyumna. Thus it can be seen that the drama will not be a success on the stage.

TECHNIQUE

The story in Pradyumnābhyudaya belongs to the miśra type. Though it is taken from the Harivaṁśa the dramatist has made some changes in the plot. At the end of the prologue, the play proper is introduced through a device called Kathōdghāta.[41] The stage director describes the spring which increases the glory of the flowers and which creates passion.[42] A voice behind the scenes repeats the same

41. See *Sāhitya Darpaṇa*, ch. VI, V. 35, p. 285.
42. *Pradyumnābhyudaya*, Act. I, V. 8, p. 3. See fn. 10 supra.

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verse in a different sense with reference to Kṛsṇa. The stage director concludes that Sage Nārada is praising Kṛsṇa and immediately makes his exit. The first act soon begins with Kṛsṇa and Nārada engaged in a conversation.

There is a Pravēśaka in the beginning of the second act. Two minor characters named Parabhrtikā and Kalāvatī enter and speak in Prakrṭ announcing the arrival of Bhadranaṭa to Vajrapura. In the third act, there is a mixed interlude (*miśraviskambha*), Bhadranaṭa and Kalahaṁsikā take part in it. Through it is disclosed that Pradyumna will be enacting the role of Nalakūbara in the drama Bambhābhisaraṇa proposed to be staged of the spring festival and Prabhāvatī will be witnessing the drama. In the fourth act, there is a Śuddhaviskambha in which the kāñcukīya to the queen alone appears. It is known from the interlude that Prabhāvatī is suffering from love. Another Śuddhaviskambha highlights the beginning of the fifth act. Bhadranata enters and discloses that Prabhāvatī, Guṇavatī and Candravatī have been blessed with sons. Pradyumna has made himself known in Vajrapura by coming into the open and the fight between Vajraṇābha and Pradyumna is about to take place.

The Sandhis, avasthas and arthaprakritis are properly delineated by the dramatist.

Mukha Sandhi:

Mukha Sandhi takes up the entire first act. Kṛṣṇa decides that Pradyumna should kill Vajraṇābha and marry his daughter Prabhāvatī. He chooses Bhadranaṭa to aid Pradyumna to achieve his object. Here we find both Bīja and Ārambha.

Pratimukha Sandhi:

Pratimukha Sandhi is found in the second act. Pradyumna with Bhadranaṭa and other Yādavas enter Vajrapura. Prabhāvatī sees the portrait of Pradyumna and falls in love with him. She elicits information about her lover from Bhadranaṭa. She conveys her desire to see Pradyumna to Bhadranaṭa and the latter promises to bring him to her presence. Here we find the *avastha* Bindu.

Garbha Sandhi:

Garbha Sandhi is found in the third act. Prabhāvatī undergoes the pangs of love. She sees Pradyumna in the theatre while witnessing the drama Rambhābhisaraṇa where the latter enacts the role of Nalakūbara.

Avamarśa Sandhi:

Avamarśa Sandhi takes up the entire fourth act. Pradyumna and Prabhāvatī undergoes intense pangs of love. Thanks to the untiring efforts of Bhadranaṭa and Kalahaṁsikā, they are united in wedlock.

Nirvahaṇa Sandhi:

Nirvahaṇa Sandhi is found in the fifth act. Pradyumna kills Vajraṇābha. He

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is blessed with a son and is corōnated as the ruler of Vajrapura. Here we find kārya and phalāgama.

TIME AND PLACE OF ACTION

The first act seems to begin in the morning. The humming of the bees and the air fragrant with flowers indicate this.[43] It has its background in the palace of Kṛṣṇa. It ends at midnoon. The announcement of the approach of the midday is a pointer to it.[44] There is no interval of time between Acts I and II. The place of action in Act II is the palace of Prabhāvatī in Vajrapura. The time at which the second act comes to a close is not indicated. The third act seems to begin in the night. It has for its background the theatre (*prēkṣa maṇḍapa*). It seems to end in the early morning of the next day. The description of the evening by Haṁsa at the end of the act indicates this.[45] There seems to be an interval of one day between Acts III and IV. The fourth act seems to begin in the night. The rising of the moon referred to by Pradyumna corroborates this.[46] It has its background in a garden in Vajrapura. The time at which the fourth act comes to a close is not indicated. The fifth act seems to begin in the morning. The description of sunrise by Nārada points to this.[47] The place of action centres round Vajrapura. The time at which the drama comes to a close is not indicated. Thus the drama takes nearly two days and two nights.

INFLUENCE OF OTHER SANSKRIT POETS

Kālidāsa:

Kālidāsa's Śākuntala seems to have exerted profound influence on the dramatist as can be seen from the follwing instances.

Pradyumnābhyudaya	*Śākuntala*
1. Pradyumna enters the Pramadavana adjoining the lake Kamalinī. He is suffering from pangs of love. Cool breeze blows. Pradyumna who is sick with love enjoys the refreshing touch of the breeze and remarks that	King Dusyanta enters the grove in a love effected condition. He feels the touch of the breeze and remarks that the breeze fragrant with lotuses and wafting the spray of the ripples of Mālinī can be closely embraced by limbs inflamed

43. *Ibid.*, Act. I, V. 6, p. 3.
44. *Ibid.*, p. 8.
भवतु सूखाय, भवतु माध्यन्दिनी सन्ध्या !
45. *Ibid.*, Act, III, V. 23, p. 31.
46. *Ibid.*, Act. IV, V. 17, p. 39.
47. *Ibid.*, Act. V, V. 9, p. 47.

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it can be embraced by limbs affected by Cupid.[48]

with love.[49]

2. Pradyumna hides himself by means of magic in the bower and secretly sees Prabhāvatī undergoing pangs of love and Kalahaṁsikā applying cooling materials on her body to soothe her agony.

King Dushyanta hides himself behind the trees and secretly sees Śakuntala undergoing pangs of love and Priyaṁvadā and Anasūyā applying cooling materials on her body to alleviate her sufferings.

3. Pradyumna and Prabhāvatī marry in the Gandharva fashion.

King Dusyanta and Śakuntala marry according to the Gandharva practice.

48. *Pradyumnābhyudaya*, Act. IV, V. 12, p. 37.
असौ वर्षन्नरात् कुमुदसरसीशीकरलवान् लतादोलारुढाः किमपि चलयन् षट्पदवधूः !
अनङ्गार्तैरङ्गैरहह दयिताश्वाससुरभिः परिष्वक्तुं शक्यं प्रमदवनपर्यन्तपवनः ।।

49. *Sakuntala*, Act. III, V. 5, p. 65.
शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् !
अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ।।

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VI

KAMALINĪRĀJAHAṀSA

The Author

Pūrṇasarasvati, the author of this drama is well known only as a dramatist, but also as a poet and commentator whose works are characterised by an originality of thought and lucidity of expression. Very little is known about his life. Sri K. Sambasiva Sastrigal observes that "some hold that he was a Kerala Brahmin who belongs to the family of Kāṭṭumāṭattu.[1] Kāṭṭumāṭattu a Namputiri family in Ponnani Taluk in North Kerala, is well known for its great tradition in Mantra Śāstra. Dr. C. Kunhan Raja says that he made enquiries in Malabar and found that there was no basis at all for assuming that Pūrṇasarasvati belonged to Kāṭṭumāṭattu.[2] Dr. S. Venkitasubramonia Iyer records a tradition to the effect that he belonged to Cennās Mana, another noted Nampūtiri family in Malabar.[3] Certain others are of opinion that the author might be a Vaiṣṇava Brahmin of Kāñcīpura.[4] This view has been contradicted by Dr. Iyer since there is no conclusive evidence.[5] The fact that the hero in Hamsasandēśa is a resident of Kāñcīpura can hardly support the aforesaid view.

Sri K. Sambasiva Sastrigal considers him to be a native of Trchambara as Pūrṇasarasvati in his Hamsa—sandesa reveals his parochial feelings in his requesting the Hamsa to go by Trccambara ignoring Pūrṇatrayī, a prominent place known to the author.[6] This argument of Sri, Sastrigal cannot be held to be substantive. As matters stand, it is difficult to say as to which particular part of Kerala he belonged.

But it seems certain that he was a Kerala Brahmin as is evident from the following references in his works. In his drama Kamalinīrājahamsa, he says that it was written for enacting the same at Vrsapura (Trichur). Again, in his Hamsa-

1. *Hamsasandeśa.*, Introduction, p. III, Trivandrum, 1937.
2. Pūrṇasarasvati, *Poona Orientalist*, Vol. IX, p. 142, 1944.
3. S. Venkitasubramania Iyer, Pūrṇasarasvati and his Kamalinirajahamsa Naṭaka, *Proceedings of the 13th All India Oriental Conference*, p. 199, 1946.
4. *Hamsasandeśa*, Introduction, p. III.
5. *Op. Cit.*, p. 199.
6. *Hamsasandeśa.*, Introduction, p. III.

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sandēśa, besides mentioning the cities Trivandrum, Trichur and Triccambaṛa he describes Kerala with an intimate knowledge of its geography.

In all his works, he gives his name as Pūrṇasarasvati except in Rijulaghvī and Hamsasandēśa where for metrical exigencies, it is given as Pūrṇasārasvata. Sri. Sambasiva Sastrigal mentions a story connected with Pūrṇasarasvati explaining how the author got that name. The author is said to have been blessed with poetic inspiration by the mercy of the deity installed in the temple at Pūrṇatrayī in Cochin and hence he assumed the name of Pūrṇa sarasvati.[7]

From the name one may assume that the author was a samnyāsin. But there is no evidence of knowing his name and works in his previous āśrama.

Preceptor

In all his works, Pūrṇasarsavati refers to a certain Pūrṇajyōti in very respectful terms. Pandit R.V. Krishnamachariar observes that Pūrṇajyōti is the deity at Purṇatrayī temple (modern Trippunittura) in the erstwhile Cochin State[8]. But there is no evidence to show that the deity in Pūrṇatrayī is referred to as Pūrṇajyōti. Dr. S. Venkitasubramonia Iyer says that "the omission of the mention of this Kṛsṇa temple in Haṁsasandēśa is unaccountable if the reference is to this. Therefore the reference should be to his own guru Pūrṇajyōti."[9] This is supported by statement in the drama Kamalinīrājahaṁsa.[10]

Date

Sri R.V. Krishnamachariar observes that the expression "Kēcid" in the Vidyullatā refers to Mallinātha and hence Pūrṇasarsavati must be later than him."[11] Prof. N.A. Gore[12] and Dr. C. Kunhan Raja[13] have already proved the incorrectness of this statement. Dr. S. Venkitasubramonia Iyer observes that 'the only instance where there is resemblance to Mallinathāś statement (this has not been noted by Prof.

7. *Ibid.*, p. III.
8. *Meghadūta with the Commentary Vidyullatā,* Introduction, p. 2, Sri Rangam, 1926.
   यतोयमादावन्ते च पूर्णज्योतिरभिधं ईश्वरं स्मरति ! स च गोश्री राज्ये (कोच्चि) 'तृप्पूणित्तुरै' इति सुप्रथिते देशे महति क्षेत्ररन्ते अद्यापि कृतसन्निधानः !
9. *Proceedings of the 13th All India Oriental Conference*, p. 199.
10. *Kamalinīrājahaṁsa*, Act I p. 7.
    तदिदानीं विशदश्रुतविनयमाधुर्यधुर्येण परमेश्वरभक्तिसारसीविहारकासारेण पदवाक्यप्रमाणनेत्रत्रयनिरीक्षणापरपरमेश्वर-पूर्णज्योतिमुनिवरनिहितनिस्सृतकरुणामृतपूर्णचन्द्रेण पूर्णसरस्वतीनामधेयेन कविना निबद्धमिद्धरसमद्भुतार्थं कमलिनीराजहंसं नाम नाटकमभिनवमभिनयन्तो गुणादोषनिकषदृषदं परिषदमेनां परितोषयितुमर्हन्नीति !
11. *Meghadūta with the Comentary Vidyullatā*, p. 3.
12. *Rjulaghvī*, Introduction, p. 19, Poona, 1943.
13. *Poona Orientrlist*, Vol. IX, p. 145.
    "Kantavirahaguruṇa alaghunā durbharenetikecit and Malinatha states 'Kantaviraheṇakecit'. guruṇa durbhareṇa dustareṇetyarthah"

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Gore) is the very first ślōka where the Vidyullatā observes. He, however, adds that even there, there is only some sort of verbal resemblance and not identity. Dr. Iyer then gives conclusive evidence to prove that Pūrṇasarasvati has not seen Mallināthaś commentary.[14] Sri K. Sambasiva Sastrigal notes that Pūrṇasarasvati mentions in his Vidyullatā, Divākara the father of Śāradātanaya and nowhere mentions Nārāyaṇabhaṭṭapāda, the author of Nārāyaṇīya. So he is of the opinion that his date will fall in between A.D. 1150-1590.[15]

It may be noted that first of all Divākara is the teacher of Śāradātanaya and not his father. Secondly, though Pūrṇasarasvati mentions a teacher on rhetorics named Divākara, there is no evidence to identity him with Divākara, who was the teacher of Śāradātanaya. The absence of any mention of Nārāyaṇabhaṭṭa leads us nowhere.

Prof. Gore places Pūrṇasarasvati between A.D. 1200 and 1450, the upper limit being based on the fact that Prabōdhacandrōdaya is quoted in the Vidyullatā and the lower limit on the fact that Vidyullatā is criticised by Paramēśvara of Payyūr whom he considers to be a contemporary of Uddaṇḍa.[16] Dr. C. Kunhan Raja however disagrees with him on the question of the date of Sumanōramaṇī. According to him, Paramēśvara the author of Sumanōramaṇī is the grandfather of another Paramēśwara, a contemporary of Uddaṇḍa. The date of Uddaṇḍa is about A.D. 1400 and as such the author of Sumanoramaṇī may be placed in the middle of the 14th Century A.D. According to him, the pointed criticism of Vidyullatā in the Sumanōramaṇī will lose much force if Pūrṇasarasvatī is not considered to be a contemporary of the author of Sumanōramaṇī. So Pūrṇasarasvatī should have flourished in the 14th century probably in the latter part.[17]

In the Rasamañjarī, a commentary on the Mālatīmādhava of Bhavabhūti, Pūrṇasarasvati quotes from the Nyāyadīpāvali of Ānandabodha,[18] and Tattvapradipikā of Citsukha.[19] Prof. P.K. Gode places Ānandabōdha in the middle of the 13th century A.D. and Citsukha who has commented on the Nyāyamakaranda of the former towards the close of the 13th century A.D., or early part of the 14th century A.D.[20] Pūrṇasarasvati who quotes from their works must be later. So the

14. *Proceedings of the 13th All India Oriental Conference*, p. 200.
15. *Hamsasandeśa*, Introduction, p. IV.
16. *Rjulaghvī*, Introduction, p. 19.
17. *Poona Orientalist*, Vol. IX, p. 142.
18. *Mālatī Mādhava of Bhavabhūti with the commentary Rasamañjarī of Pūrṇasarasvati*, p. 13, Trivandrum, 1953.
न्यायदीपावल्यां उदाहरणवाक्यं 'यद्यद् दृश्यं तन्मिथ्या यथाशुक्तिरुप्यं' इति व्याप्तिग्रहणे उभयथापि समर्थितत्वान् !
19. *Ibid.*, p. 413.
तमालश्यामलजाने निर्बाधेजाग्रति स्फुटे !
द्रव्यान्तरं तमः कस्मादकस्मान् उपलभ्यते ।।
इति चित्सुखाचार्यदर्शनात् !
20. Ānandabodha's authorship of Nyāyadipāvali and limits for his date, *Studies in Indian Literary History* Vol. I, p. 227, 1953.

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upper limit of his date should be about the early part of the 14th century A.D.

A perusal of Sumanōramaṇī shows that it was written with the deliberate purpose of critising Vidyullatā. The date of its author cannot be definitely fixed. He belonged to the family of the famous Payyūr Bhaṭṭas of Malabar, nine of whom along with Cennās Nārāyaṇa Nampūtiri, Uddaṇḍa and others formed the legendary eighteen and a half poets in the court of King Manavikrama. The date of composition of Tantrasamuccaya is Kali 4529 (A.D. 1428).[21] So the royal court of Mānavikrama which they adorned must have flourished in the first half of the 15th century A.D.

At least six generations of scholars are known in the Payyūr family namely Ṛsi I, his son Paramēśvara I his son Ṛsi II, his son Paramēśvara II, his son Ṛsi III and his son Paramēśvara III. Who among these were the nine gems is not known. Again there is a controversy regarding the identity of Maharsi mentioned by Uddaṇḍa and Kākkaśśēri. Dr. P. K. Narayana Pillai identifies him with Ṛsi I[22] while Dr. Kunjunni Raja identifies him with Ṛsi III on the ground that he had the title Traividyēśa as is evident from the statements of Uddaṇḍa and Paramēśvara III. So according to Dr. Raja Rsi III and Paramēśvara III must have been contemporaries of Uddaṇḍa, Kākkaśśēri and Mānavikrama. He assigns Paramēśvara I to at least the middle of the 14th century A.D.[23] So the lower limit to the date of Pūrṇasarasvati can be the middle of 14th century. Pūrṇasarasvati can therefore be placed between A.D. 1400-1450, and he may probably have been a senior contemporary of Paramēśvara I.

WORKS

1. *Vidyullata*[24] is an elaborate and scholarly commentary on Kālidāsa's Mēghasandēśa. R.V. Krishnamachariar who edited the work says that it is superior even to the commentary of Mallinātha.[25]

2. *Bhaktimandākinī*[26] is a commentary on Śankaraś Visṇupādādikēśastotra. It is elaborate and brilliant like the Vidyullata and is full of quotations from the Upanisads, Purāṇas and other works.

3. *Rasamañjarī*[27] is a lucid and scholarly commentary on Bhavabhūti's Mālatīmādhava, vividly bringing out the significance of various dramatic situations and explaining the poetic beauty of each verse and the delineation of the rasas.

4. *Anargharāghavavyakhya*[28] is short commentary on Murari's Anargharaghava.

21. V.A. Ramaswamy Sastry, Introduction to *Tantrasamuccaya*, p. 111, 1945.
22. *Jaiminīyasūtrārthasangraha*, Introduction. p. 17-18.
23. *CKSL*, Ch. IV., p. 93.
24. Ed. by R.V. Krishnamachariar, Srirangam. 1926.
25. *Ibid.*, Introduction, p. 5.
26. Vani Vilas Sanskrit Series, Srirangam, 1911.
27. Trivandrum Sanskrit Series, Trivandrum, 1953.
28. A transcript of the work (T. 859) is available in the Kerala Unversity Manuscripts Library, Trivandrum.

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5. *Rjulaghvī*[29] is a short poem containing 266 verses composed in various metres based on the plot of Malatimādhava.

6. *Hamsasandēśa*[30] is another poem of 102 verses in the Mandākrāntā metre describing how a lady residing in Kāñcīpura sends a love message through a swan to Lord Kṛsṇa at Vṛndāvana. There is a happy combination of love and devotion in the work.

7. *Kamalinīrājahamsa*[31] is a drama in five acts describing the love between Rājahaṁsa, the king of swans and Kamalinī, a lotus of the Pampā lake and their subsequent marriage. Though the characters are all drawn direct from nature, it has no allegorical implications.

8. *An epitome of Abhinavabhāratī* :—Pūrṇasarasvati has probably written an epitome of Abhinavaguptas commentary on the Nāṭyaśāstra. Mr. M.R. Kavi says about it as follows: "There is an epitome for this commentary from the beginning to the middle of sixth chapter, which was probably written by Pūrṇasarasvati, the well known commentator on Mēghasandeśa and Mālatīmādhava and also the author of a poem and a drama."[32]

9. *Carmaṇvatīcaritam*:—is a short poem on the story of Rantidēva and it is found in the Vidyullatā commentary on the Mēghadūta.

Many other works are attributed to Pūrṇasarasvati by tradition. He is said to have commented on Śivakēśādipādastava, Uttararāmacarita, Śiśupālavadha and Śākuntala.[33] Ullur S. Parameswara Iyer quotes a tradition to the effect that he has written a treatise called Nipātavṛtti.[34]

PLOT

The drama begins with three benedictory verses, one in praise of Himavān and the other two eulogizing Lord Śiva. The stage director enters and recites verses in praise of the mythical Swan, the Kerala country and Lord Śiva at Vṛṣapura. He then summons the assistant (*Pāripārśavaka*) and asks him the reason for his delay in coming to the theatre. The latter replies that as the spring festival in the Śiva temple at Vṛṣapura was in full swing, he was detained on the way. He then conveys to him the request of the scholarly Brahmins who have gathered there to have the drama Kamalinīrājahamsa written by the poet Pūrṇasarasvati enacted for their delight and pleasure.[35] The stage director gladly agrees to the proposal and requests his assistant to assist him.

29. Ed. with introduction and notes by Prof. N.A. Gore, Poona, 1943.
30. Trivandrum Sanskrit Series, Trivandrum, 1937.
31. *JTUOML*, Trivandrum, 1945-47.
32. *Nāṭyaśāstra*, Preface, p. 62, G.O.S., 1956.
33. *KSSC*, Vol. II. p. 508.
34. *KSC*, Vol. II, p. 15.
35. *Kamalinīrājahaṁsa*, Acts I., p. 7.

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Act I

The first act opens with the entry of Kalahaṁsa who is coming from the shores of the river Gōdāvarī where his friend Rājahaṁsa, the king of birds, is staying in an arbour. He is in a pensive mood. From his soliloquy, one understands that his friend Rājahaṁsa has been coronated as the king of birds in the celestial regions by his preceptor Pavanavēga, the chief swan among Brahma's vehicles. He also discloses that his friend while coming down to the mortal world passed through the Daṇḍakāraṇya region and on perceiving the lovely damsel Kamalinī (the lotus) fell in love with her and that as a result of separation, is very much afflicted. Kalahaṁsa also says that he is going to meet Kumudinī to enquire and find out whether her friend Kamalinī reciprocates the love of Rājahaṁsa.[36]

Meanwhile, Kumudinī sad on account of her friend's love-lorn condition has started in search of Kalahaṁsa to convey to him the fact that her friend Kamalinī is in love with Rājahaṁsa. Soon the two meet each other. Kalahṁsa anxiously enquires Kumudinī about the condition of her friend and the latter narrates to him in detail the sufferings of Kamalinī on account of the pangs of love for Rājahaṁsa. The elephant chief of the Vindhyā mountain had approached goddess Paṁpā for the hand of Kamalinī through Madhukaramālā (bees). The request of the elephant chief was turned down by Paṁpā and that the messenger Madhukarmālā was driven out by the indignant Taraṅgāvalī (ripples). Madhukaramāla again came to Paṁpā with a message from the elephant chief. The message was in the form of an ultimatum warning Paṁpā that if she did not give away her daughter Kamalinī to him and instead marry her to Rājahaṁsa, he would in fury kill in one stroke the king of the Swans and bodily lift away Kamalinī without caring for the consequences.[37]

This message only elicited laughter from Paṁpā who ridiculed the idea of abducting his daughter. Kumudinī then confides to Kalahaṁsa that as the condition of her friend Kamalinī is serious, they must bring about her union with Rājahaṁsa as early as possible. Kalahaṁsa agrees and promises to offer all help. The two then arranges to bring the lovers together on the shores of the Paṁpa lake and to celebrate their marriage.

Kalahaṁsa goes to meet Rājahaṁsa resting in an arbour near the river Gōdāvarī to convey to him news about Kamalinī and to bring him as planned to the Paṁpā lake. Kumudinī goes to meet her friend. She consoles her by informing her of the possibillity of her union with her lover.

Kalahaṁsa arrives on the banks of the river Gōdāvarī and meets Rājahaṁsa

36. *Ibid.*, p. 11.
एव स्थिते कमलिन्याः प्रियसखीं कुमुदिनीं उपेत्य भावमस्यास्तावदाकलयामीति निर्गतोऽस्मि !

37. *Ibid.*, V. 37, p. 19.
मह्यां मह्यमसह्यवीर्यनिधयेनोचेदियं दीयते कन्यारत्नमयत्नतः कमलिनीं निष्कम्पया पम्पया !
सार्धं तेन दुरात्मना सदसि यः पाणौ करिष्यत्यमूमुन्मूल्य प्रसभं विधानसरणिं नेष्यामि दूष्यामिमाम् ॥

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lying in a bed of lotus leaves and restlessly rolling benig unable to bear the pangs of love. Noticing him suddenly falling into a swoon, he revives him and informs him of the happy news that Kamalinī is in love with him. He urges him to come with him to the shores of the Paṁpā lake for meeting his fiancee. Kalahaṁsa goes to the Pampā lake.

Act II

The second act begins with an interlude. A crow challenges the owl for a fight for coming out of his hideout unusually in the day time. The latter replies that as it is the happy occassion of the marriage of Rājahaṁsa with Kamalinī, he has come out at that time.[38] A fight takes place between the two.

The two however stop their fighting when the chamberlain of Rājahaṁsa, Dūradarśin, arrives. He indignantly asks them the reason for their frivolous action. The crow and the owl then seek his pardon and the chamberlain asks them to go away.[39]

The second act begins with Rājahamsa conversing with his wife Kamalinī in the presence of Kalahaṁsa and Kumudini. He tries to remove her bashfulness and make her talk to him. While the couple is watching with delight the holy sages taking their bath in the Pampā lake, their conversation turns to the story of Rāma who formerly lived in the adjoining forests of the Paṁpā lake with his brother Lakṣmaṇa undergoing separation from his wife Sītā, abducted by Rāvaṇa. Meanwhile, Dūradarśin announces that the Elephant Chief of the Vindhyā mountain is coming fast to the banks of the Paṁpā lake uprooting on the way huge trees, desroying the forest, shaking the earth and raising a cloud of dust all along his path, with a view to carry away Rājahaṁsa and Kamalinī.[40] Kamalinī expresses her fear. Rājahaṁsa consoles her by saying that she need not entertain any fear while he is alive. He then prepares himself for a fight with his enemy. Kalahaṁsa himself offers to go and fight with the elephant.

But soon the words of goddess Paṁpā are heard warning the Elephant Chief not to attack her dear ones. Otherwise the crocodiles in her lake would tear him to pieces and devour his flesh.[41] These words once remove the anxiety of Rājahaṁsa. Meanwhile, the advent of midnoon is announced and Rājahaṁsa asks Kalahaṁsa

38. *Ibid.*, Act. II, p. 25.
अये शकुनिकुलचक्रवर्तिनो महाराजराजहंसस्य त्रिभुवनहृदयाह्लादिनीकमलिनीपरिणयमहोत्सवे समुपनिमन्त्रितेष्वनवेक्षितसपक्षविपक्षभेदमनालोचितसमयासमयविभागमापतत्सु . . . . काकचण्डालः !

39. *Ibid.*, p. 26.
तदविचारितकारिणौ नरभसमपसरतमितो देशात् !

40. *Ibid.*, Vs. 25 and 26, p. 28.

41. *Ibid.*, V. 30, p. 35.
उग्रोदग्रनखाग्रवज्रविदलत्कुम्भस्थलप्रस्खलन्मुक्तागुम्भितराहंसविजयश्रीतारहारस्रजः !
अस्माकं हृद्रंशिशूमारभटाः साटोपकोपोद्भटाः कव्यं संविभजन्तु नव्यमचिरादाक्रन्दिनो दन्तिनः।

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to make the necessary arrangements for his visit to the Pampā lake. Kalahaṁsa meets Matsyavrata, the messenger of Pavanavēga, the chief swan among Brahma's vehicles waiting at the doorway to meet the king. He ushers in Matsyavrata and leads him to the presence of Rājahaṁsa.

Matsyavrata conveys the order of Pavanavēga asking Rājahaṁsa to come to Brahmalōka to discuss certain State matters with him.[42] With great reluctance, Kamalinī gives consent to her lord for his visit to Brahmalōka.

Act III

The third act begins with an interlude. Kalahaṁsa arrives. One comes to know that he had gone to Brahmalōka with Rājahaṁsa. Rājahaṁsa had known from the celestial beings who had been to the earth very recently that Kālamēgha (the dark cloud) is making the life of his consort miserable. As he himself is unable to leave Brahmalōka due to urgent preoccupations, he sends Kalahaṁsa in order to confort his beloved.

As Kalahaṁsa comes down to the world, he is surprised to find it drenched by torrential rains. He also finds the Siddha damsels closing their eyes to avoid the dust raised by the storm.[43] He finds Kamalinī imprisoned by the cruel Purōmāruta (wind) under the waters. He immediately prepares himself for a fight with Kālamēgha. But overwhelmed with grief, he falls into a swoon.

Soon Kalahaṁsa is revived by Mānasavēga, the commander-in-chief of Rājahaṁsa. He asks him to come immediately to Brahamalōka to comfort his friend who is in a serious condition striken with pangs of separation for Kamalinī.[44] The interlude comes to an end with Kalahaṁsa going to Brahmalōka.

Rājahaṁsa enters the scene. He is in a delirious condition and he s seen wandering speaking about his beloved. He asks the bee, the cuckoo, the elephant, the parrot, the Kailāsa mountain and the lotus lake whether they have seen his beloved. Meanwhile, Kalahaṁsa arrives at the Brahmalōka. As soon as he appears before Rājahaṁsa, the latter meets him with joy and embraces him. Rājahamsa asks him whether he has seen his beloved. While Kalahaṁsa pauses to give a reply, the latter asks him whether he has fought with Kālamēgha for redeeming his beloved. Kalahaṁsa does not reply to his question. Rājahaṁsa overwhelmed with grief falls into a swoon from which he is revived by Kalahaṁsa. They meanwhile hear the thunder produced by Kālamēgha and leave the scene to fight the enemy.

Act IV

The fourth act begins with a pravēśaka. Śaivālāvalikā (moss) the maid of

42. *Ibid.*, Act II, p. 39.
43. *Ibid.*, Act III, V. 1, p. 41.
44. *Ibid.*, V. 10, p. 44.

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Kamlinī and Taraṅgāvalī enter. Śaivālāvalikā is going to meet Pampā as desired by her mistress to find out the whereabouts of Rājahaṁsa. She also does not know where Paṁpā is and fortunately she comes to meet Taraṅgāvalī. She conveys to her the purpose of her errand and details to her pitiable condition of her mistress.[45] Paṁpā has gone to Brahmalōka and has not yet returned. She herself would go and meet Paṁpā and convey to her the condition of her daughter Kamlinī. She asks Śaivālāvalikā to go to Kamalinī and give her an assurance that Rājahaṁsa would free her from enemies. These words of Taraṅgāvalī are heard by Purōmāruta and he threatens them that he would immediately deafen their ears and smash their thighs for speaking ill of him.[46] The two maidens stricken with fear run away.

Kālamēgha and Purōmāruta are engaged in conversation. Kālamēgha desires to kill Kamalinī after hearing the audacious words of Taraṅgāvalī. He asks whether Rājahaṁsa is a match to him.[47]

While Purōmāruta praises Kālamēgha for his prowess, the latter indulges in paying tributes to the former. Kālamēgha then reveals his intention to coronate the peacock as the king of birds.[48] Purōmāruta agrees and the two hastens for making the necessary preparations for the coronation of the peacock. Kālamēgha and Purōmāruta arrive in the arbour. Purōmāruta then recalls his meeting with the wife of the former. She is angry with Kālamēgha for making illicit contacts with other women such as the cloud whom he made pregnant and the Vicīmālā (waves) whom he embraced and kissed.[49] Kālamēgha anxiously asks him about the reply given by him. Purōmāruta then discloses the reply given by him to Saudāminī. He tells Kālamēgha that he defended Kālamēgha's actions by citing the examples of Kṛṣṇa who wed sixteen thousand damsels, Viṣṇu who though the husband of Laksmī married the daughter of a Kulaṭā also and Śiva though the lord of Pārvatī accepted Gaṅgā also as his wife. Saudāminī hearing the clever reply of Purōmāruta commented that he was an expert in giving excuses.

While Kālamēgha is lost in thoughts of finding a method to please his queen, the voice of Vajralēkhā, the maid servant of Saudāminī who is accompanying his mistress, is heard. He tries to find out the cause of the arrival of his queen and he asks himself whether she has come to kick him down with her foot or to imprison him with her gridle or to strike him with the flowers adorning her ears or for permitting him to kiss her lips which are trembling with anger and red with passion.[50] Purômāruta tells him that she has come only to participate in the coronation ceremony of the peacock. Soon the queen accompanied by her maid makes

45. *Ibid.*, Act. IV, p. 57.
46. *Ibid.*, V. 2, p. 58.
पाटितघोषश्रवणं ताडितमूरुभिश्चपेटसम्पातैः !
पीडय कटुवाचाटं खेटमिदं चेटिकायुगलम् ॥
47. *Ibid.*, V. 3, p. 59.
48. *Ibid.*, V. 9. p. 60.
49. *Ibid.*, V, 29. p. 65.
50. *Ibid.*, V.31. p. 66.

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her entry and Kālamēgha goes to greet her. Kālamēgha warmly embraces his wife. Saudāminī feels sad on finding that her sacred thread (*mangala-sutra*) has broken all of a sudden. But she does not reveal it to anbody. All of them sit down.

Saudāminī asks her lord about the exact time of the coronation of the peacock. He replies by mistake that it would take place soon since she has arrived for she is afterall another goddess of inauspiciousness and the appointed hour will mark the onset of all kinds of dangers. This reply of Kālamēgha creates in the mind of Purōmāruta considerable alarm. Meanwhile, the tumult of the arrival of the army of Rājahaṁsa is heard and both prepare themselves to go and fight the enemy.

Act V

The fifth act begins with an interlude in which goddess Paṁpā is introduced. She has heard of the imprisonment of her daughter Kamalinī under the waters by Kālamēgha and she is coming from the Brahmalōka to redeem her daughter. She takes a pledge to take vengeance on her enemy.

Rājahaṁsa with Kalahaṁsa and a huge army of birds, arrive to redeem his wife. Though Rājahaṁsa is depressed, Kalahaṁsa helps him to regain militant spirit and strength of mind. He then goes to face his enemies and fight against them. On the way he is informed by his chamberlain that Bhāsa, the disciple of Sage Nāḍījangha is waiting to meet him. The king asks him to quickly usher in Bhāsa. As soon as Bhāsa appears before Rājahaṁsa, the latter warmly receives him and pays his respects. Bhāsa hands over the message of his preceptor Sage Nāḍījaṅgha conveyed that he and Pavanavēga came to know of the misfortune of Kamalini and that they propitiated Lord Brahma. Brahma contacted Sage Śarat who out of affection and love for Paṁpā, Rājahaṁsa and Kamalinī, cursed the cruel Kālamēgha to become lifeless. Kamalinī is thus freed from the clutches of the enemies.[51] The sage would come soon with Śarat to meet and bless him and his beloved.

The king tells Bhāsa that he would carry out his preceptor's order and accompanied by Kalahaṁsa and his army of birds goes triumphantly to the Paṁpā lake to meet his beloved. He is welcomed warmly by Paṁpā, Bālātpa and Kumudini. He then meets Kamalinī who becomes bashful at seeing her lord and embraces her. He consoles her and while they are talking to one another, Mānasavēga announces to him that Sages Śarat and Nāḍījangha have arrived and that they are waiting to meet him.

The king accompanied by Paṁpā, Kamalinī and other receives the two sages. They bless the royal couple. Sage Śarat asks him as to that he would like to get from him and the latter replies that he has got so far were due to his favour. Rājahaṁsa desires the wellbeing of literature in the epilogue.[52]

51. *ibid.*, Act V, p. 79.
52. *ibid.*, V. 69, p. 94.
रसयतु सुमनोगुणः प्रकामं पिशुनशुनां वदनैरदूषितानि !
कविभिरुपहृतानि दीप्तजिह्वैरतिसरसानि हवींषि वाङ्मयानि ।।

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"Even as gods enjoy the rice offerings undesicrated by dogs aud presented by the effulgent fire, may the Sahṛdayas enjoys the poems full of sentiments presented by poets." He also says that "May the great Hamsa which like gold dance on the crest of the self luminous words, in the minds of the eminent and in the venerable Vṛṣabha grāma, which is an ornament to the Kerala country, embracing the mountain daughter whose charm delights the lotus destroy my sorrows and shine for ever."[53]

CHARACTERISATION

1. *Rājahaṁsa* is the hero of the play. Pavanvēga, the chief among Brahma's vehicles has appointed him as the king of birds. He is brave and valorous. While coming down from the Brahmalōka to the world, he happens to meet the lovely damsel Kamalinī in the Paṁpā lake in the Daṇḍakāraṇya region and falls in love with her. With the help of Kalahaṁsa he is united with his beloved Kamalinī Though no occasion arises for him to fight with the Elephant Chief yet he is very brave.

Later Rājahaṁsa collects a huge army of birds and starts to fight Kālamēgha. Here again, he is not given an opportunity to fight and display his valour. By denying such opportunities to the here, the dramatist his made his character devoid of dynamism and power.

2. *Kamalinī* is the heroine of the play. She appears to be timid and bashful. She is the daughter of goddess Paṁpā. With the help of Kumudinī, she gets married to Rājahaṁsa.

The poet has succeeded in an eminent degree in drawing this character noted for her feminine charm and grace.

3. *Kalahaṁsa* is the trusted friend of Rājahaṁsa. He accompanies him always and is his counsellor in all matters. He brings about the marriage of his friend with his beloved Kamalinī. Whan the Elephant Chief comes the fight with Rājhaṁsa he prevents the latter and himself offers to fight on behalf of his friend. This shows the loyalty and devotion he bears towards his friend Rājahaṁsa.

A study of this character shows that it has not received sufficient attention in the hands of the dramatist. Kalahaṁsa does not strike us by his valour,

4. *Kumudinī* is the cēṭī or the most intimate friend of Kamalinī. She assists her friend in marrying Rajahaṁsa. She is next seen in the honeymoon scene in the second act. She assists the newly wed and shy couple to get closer.

Kumudinī thus stands out as a true and sincere friend fervently devoted to Kamalinī. Her sincerity and affection towards her mistress appeal to us foremost.

5. *Kālamēgha* is the pratināyaka or the villain of the play. He hates Rājah-

53. *Ibid.*, V. 70, p. 96.

मध्ये हेमसमं मनस्सुमहतां मौलौ स्वभासां गिरां मान्ये केरलमूलला म्नि च वृषग्रामे च नृत्यन्मुदा !
आलिङ्गन् वदनाश्रिया कमलिनीमामोदिनीमद्रिजां नव्यो भवतु मम व्यथाः शिथिलयन्भावाय हंसो महान् ॥

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aṁsa and is his greatest enemy. But his malignity towards him curiously enough appears to be motiveless. He appears to be boastful and vainglorious. He is fond of praises. His morals are low.

Though he thus appears to be villainous, he is very valorous by nature. At the arrival of the army of Rājahaṁsa, he gets angry and makes himself ready for the fight. He also requests him to bring his bow immediately.[54]

A study of this character shows that he is bold and brave. He possesses an individualty and tenacity of purpose. He makes use of every opportunity to do harm to his enemy.

6. *Purōmaruta* is the trusted companion of Kālamēgha who helps his friend in his efforts to imprison Kamalinī and to coronate the peacock as the king of birds in place of Rājahaṁsa. Purōmāruta is very valorous. In the fourth act when he hears of the sound of the march of the army of Rājahaṁsa, he informs his friend Kālamēgha and goes with him to fight against his enemies. Purōmāruta impresses us with his individuality. Though he is a villain in the play, he seems to possess such qualities like steadfastness, sincerity, valour etc.

7. *Paṁpā* is the mother of Kamalinī. She is very much devoted to her and protects her from enemies. Paṁpā appeals to us for her sobriety and love for her daughter. Nothing is dearer to her than Kamalinī.

Other characters that are introduced in the play are Mānasavēga, the commander in chief of the army of Rājahaṁsa, Dūradarśin, his chamberlain, Śaivālāvalikā, the maid of Kamalinī, Taraṅgāvalī, the female attendant of Paṁpā, Saudāminī, the wife of Kālamēgha, Vajralēkhā, her female servant, Bhāsa, Bālātapa, Sages Śarat and Nāḍījangha.

SENTIMENT

The sentiment of the play is Śṛṅgāra. The hero is Rājahaṁsa and the heroine is Kamalinī. In the first act, the two fall in love with each other. They undergo pangs of love. This type of Vipralambāśṛṅgāra is known as Pūrvarāga which has ten stages. All of them are not clearly described in the drama. Rājahaṁsa reaches the stage of Jaḍatā as can be gathered from a verse.[55]

Kamalinī also comes to the stage of Jaḍatā as is evident from the statement

54. *Ibid.*, Act IV. P. 70.
पुरोमारुतः (सरोषसम्भ्रमं) सखे कालमेघ !
राजहंससेनाभटाः क्रोधविकटाः कतरमारादारटन्ति !
कालमेघः (सामर्षमुत्थाय ससम्भ्रमं) सरवे !
धनुर्धनुः !

55. *Ibid.*, Act I, V. 22, P. 9.
न धारयति निःसहो नवमृणालगौरं वपुः क्रियासमभिहारतो लुठति पूष्पतलपोदरे !
निमीलयति मूर्च्छया मरुति वाति शीते दृशौ प्रकीर्णसुमनोरजः प्रकरपातभीतेरिव ॥

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made by Kumudinī.[56]

The *Sthāyibhava* is ratī (love). The *ālambhana vibhāva* is either the hero or the heroine. The *uddīpana vibhāvas* are the moon, sandalwood, the bees, the song of the cuckoo etc. The *anubhāvas* ars movement of eye brows, eye lids etc. The *vyabhicaribhavas* are *jaḍatā* (stupor), *ālasya* (indolent) *maraṇam* (death) etc. In the first instance, the *ālambans vibhāva* is Rājahaṁsa while the *uddīpana vibhavas* are the Malaya breeze and the moon. The vyabhicaribhāvas are recollection (*smrti*) and senselessness (*mūrchha*). In the second instance, Kamalinī is the *ālambana vibhava*. The *uddipana vibhāvas* are the moon and the Pampā breeze. The *anubhvas* are movement of eye lids. The *vyabhicāribhāvas* are recollection and swooning.

In the second act, the two lovers are united. The honeymoon scene is replete with Sambhogasrngara. Rājahaṁsa tries hard to remove the bashfullness of his consort Kamalinī and make her talk to him.[57] Ultimately he succeeds with the help of Kalahaṁsa and Kumudinī. Here the *alambana vibhava* is Rājahamsa and the *anubhavas* are his attempts to please his beloved. The *uddīpana vibhava* is the beauty of *Kamalinī*. At the end of the second act we witness the switch over to Vipralambha śṛṅgāra (*pravasa* type) caused by the departure of Rājahamsa to Brahmalōka on the orders of Pavanavēga.

In the third act, the vipralambhaśṛṅgāra is well delineated. Rājahaṁsa is unable to bear the separation and he is anxious to know whether she is alive at all. He recollects his beloved and he is immensely filled with grief.[58]

Here the *alambana vibhava* ls Rājahaṁsa while the *uddipana vibhavas* are the bewitching eye glances of Kamalini. The *annbhavas* are the movement of eye lids, sighing etc. of the hero while his recolletion of beloved form the *vyabhicaribhavas*.

He then thinks of her and her lovely form (*cintā*). He describes a past episode when he was enjoying the company of his beloved.[59]

He soon reaches the *unmada* stage; occasionally the vision of his (beloved dawns on his) mind. He is rejoiced at that vision and vainly tries to locate her in the trees etc.[60]

56. *Ibid.*, V. 29,P.11.
भवति जनितोत्कम्पा पम्पानिलेन तनीयसा वहति शशिनं दुःखेन कण्डकिनीं तनुम् !
नयति निखिलां रात्रिं पात्रीकृता च सखीशुचां मुहुरुदयता मुग्धा मूर्च्छाबिलेन निमीलिता ।।
57. *Ibid.*, Act II, V. 10, P.28.
आस्वाद्य वाणीममृतं क्षरन्ती माविस्तृषा कर्णपुटद्वयेन !
आनन्दमज्जोपगतामवस्थामातिष्टते साम्प्रतमान्तरात्मा ।।
58. *Ibid.*, Act III, V. 12, P. 45.
या कटाक्षलहरी तव प्रिये प्राङ्मुदं मयि ददौ सुधामयी !
हन्त हन्त ! मयि सैव साम्प्रतं हालाहलवपुषा विवर्तते ।।
59. *Ibid.*, V. 13, P. 45.
आविर्भूते मलिनवपुषि छादिताशावकाशे वृन्दे मन्दं कृतरविकरोल्लङ्घनानां घनानां !
आस्ते सौख्यान्मम शुचमसौ नैव वेत्तीति बुद्धया काले नूनं कलुषितधिया कान्तया चिन्तितोऽस्मि ।
60. *Ibid.*, V. 15,P. 45.
मिथ्या किं परिहासविभ्रमधिया वृक्षान्तरे लीयसे ।
दिष्टया दृष्टिपथं गतासि दयिते ! दूनस्य दीनस्य मे ।।

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Later on Rājahaṁsa is seen in the *vyādhi* stage wandering hither and thither. His mind is wavering and he speaks incoherently. He addresses the bee[61] the cuckoo, [62] the elephant,[63] the parrot[64] the Kalpaka tree[65] and the lotus lake[66] and asks them whether they had seen his beloved and if so inform him about her condition. Finally he reaches the stage of *Jaḍata* and he falls into a swoon. Here the *ālambana vibhāva* is Rājahaṁsa. The sentiment of pathos forms the accessory.

He is soon revived by Kalahaṁsa who puts courage in his heart and makes him to fight his enemies and redeem his beloved. Here the sentiment of Vīra is developed as an auxiliary to the sentiment of Śṛṅgāra. The *ālambana vibhava* is Rājahaṁsa while the *uddīpana vibhava* is his enemy Kālamēgha who has imprisoned his beloved. The *anubhāvas* are the preparations made by Rājahamsa to fight his enemy.

In the interlude to the fourth act is described the condition of Kamalinī suffering the agony of separation from Rājahaṁsa as well as the insults meted out by his enemies. She is fast sinking and seeks from her friend information regarding her lord. Here the *ālambana vibhava* is Kamalinī while the *anubhāvas* are her shedding of tears etc.

In the fifth act, the couple is reunited through the grace of sage Śarat. Rājahaṁsa embrases Kamalinī and speaks endearingly to her.[67]

The *ālambana vibhāna* is Rājahaṁsa and the *anubhāvas* are his kissing Kamalinī etc. Sages Śarat and Nāḍījanga arrive and bless the couple. Thus the play ends with a happy note.

From the above analysis it can be seen that the poet has developed the sentiment in a consistent and regular manner. Other sentiments like Hāsya, Karuṇa and Vīra have also been portrayed efficiently and they aid the development of the main sentiment.

LITERARY ESTIMATE

Pūrṇasarasvati is a talented poet. Though he betrays a tendency to the use of high sounding and alliterative compound words, his language is sweet and charming. In this respect he seems to have been profoundly influenced by Kālidāsa and Harsa. He generally adopts the Vaidarbhī-rīti. The guns Mādhurya, Ojas and Prasāda are found in his writings.

The dialogues though simple do not appear lovely. They do not possess much

61. *Ibid.*, V. 16, P. 46.
62. *Ibid.*, V. 18, P. 46.
63. *Ibid.*, V. 20, p. 47.
64. *Ibid.*, V. 25, p. 48.
65. *Ibid.*, V. 37, p. 50.
66. *Ibid.*, V. 42, p. 51.
67. *Ibid.*. Act V. V. 46, p. 87.

आस्वाद्य हृद्यरसमाननपङ्कजं ते दूरीकृतो विधिवशादवितृप्ण एव ।
आराधयत्ययमपुण्यजनाग्रगण्यः पादाम्बुजं प्रियतमे ! तव राजहंसः ॥

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vigour and freshness. The only dialogue that appears interesting is that between Kālamēgha and his consort Saudāminī in the fourth act of the play. Considered as a poem, the merits of this drama are indeed high. It contains very fine pieces of poetry which have a beauty of their own. A predilection for rare words and high sounding expressions is often seen in the verses.

There is a beautiful description of Lord Śiva at Vrshapura.

"May the auspicious lord who destoryed the cities and who is staying at Vrsapura in whose matted locks the tremulous waves of the Gānges reside with the drops of nectar oozing from the young moon decreasing the heat of the poison protect us."[68] There is Subda Ślēsa in the verse. The alaṁkāra employed in utprēkṣā. The metre is Śikhariṇī. The poet describes the spring season,[69] extolling its peculiar features.

The poet sometimes adopts the style of Kālidāsa as will be evident from a verse.

"Like a concubine who when accepted as his consert by a king becomes a queen and honoured by the people, may my words though devoid of all desirable qualities, win the appreciation and esteem of connoisseurs' as they deal with Lord Śiva.[70] The alamkāra used is Arthāntaranyāsa.

In a charming verse, the poet describes the actions of a parrot couple.

"This parrot with its eyes moving idly in happiness and its beak, the end of which is beautiful and throbbing, puts the Jāmbava fruit into the mouth of its believed which is opened and which is like a blosomed Kimśuka flower."[71]

The descriptions of the midday, sunset, and rainy day met with in the drama are realistic and grand. The poet employs alamkaras such as Upamā, Utprēkṣā, Arthāntaranyāsa, Sandēha, etc. The metres used are of various types like Āryā, Anushṭup, Śikhariṇī, Hariṇī, Sradharā, Śārdūlavikrīḍita etc.

DRAMATIC EFFECT

"It is more a dramatic poem than a drama as there is much of narration and

68. *Ibid.*, Act I, V. 12, p. 4.
जटावाटीकोटीचटुलतटिनीवीचीपटलीं विलोलदबालेन्दुक्षरदमृतधाराकणयुताम् !
दधानो मुक्तालीमिव गलगरोष्मप्रशमनीं पुनातु श्रीमान् वो वृषपुरविहारी पुरहरः ॥

69. *Ibid.*, V. 16, p. 7.
मरन्दरससिन्धुभिर्मधुकरावलीबन्धुभिस्तरङ्कितदिगन्तरस्तरुणगर्वसर्वंसहः !
महोत्सवसमृद्धये वृषपूरेशितुः सामप्रतं विकस्वरपिकस्वरो विजयते वसन्तोदयः ॥

70. *Ibid.*, Act I, V. 26, p. 7.
वाणी ममास्तु वरणीयगुणौघवन्ध्या श्लाघ्या तथापि विदुषां शिवमाश्रयन्तीं !
दासी नृपस्य यदि दारपदे निविष्टा देवीति सापि ननु मानपदं जनानाम् ॥

71. *Ibid.*, Act III, V. 24, p. 48.
आविर्विलासमलसभ्रमिताक्षियुग्मं अन्तस्थचाटुतरलीकृतकन्ठनालम् !
आपाटिते स्फुटितकिंशुकपुष्पकल्पे जायामुखे दिशति जाम्बवमेष कीरः ॥

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very little of action."[72] The play as a whole shows this defect and as a result it is very difficult to be enacted on the stage. The prologue instead of being succinct and short is long and out of proportion to the play. It contains a long, weary and dull description of the spring festival at Vrsapuri besides an account of the author.

The major part of the first act consists of the dialogue between Kalahaṁsa and Kumudinī. There are some incidents of dramatic interest in this act, namely abortive efforts made by the Elephant Chief of the Vindhya mountain to get the hand of Kamalinī. The second act contains a honeymoon scene where Rājahaṁsa is seen in the company of his beloved. In the act there are long descriptions of the rising of the sun, the lake Paṁpā, the sages taking their bath in it and the adjoining forests. The story of Śrī Rāma who formerly resided near the lake also figures here. From the point of view of dramatic interest, this appears to be unnecessary.

Almost the whole of the third act is devoted to a rather over drawn picture of king's action when overpowered by the sorrow that his beloved was ill-treated and imprisoned by his enemy Kālamēgha. Thus excepting at the end, there are no actions of dramatic significance in this act.

The fourth act is taken up with a dialogue between Kālamēgha and Purōmāruta which is unnecessarily overdrawn. The only incident of dramatic interest are the sudden entry of Saudāminī, the confusion caused in Kālamēgha and his jumbling of words.

The last act has a somewhat desultory and long account of the various classes of birds that comprise Rājahaṁsa's army. Even after the reunion of Rājahaṁsa with Kamalinī, the arrival and benediction of the Sages Śarat and Nāḍījangha are unnecessarily elaborated.

From the above analysis, it can be seen that the play when enacted on the stage will make a poor show. "The short comings are accountable if we presume that this may be one of the earlier works of Pūrṇasarasvati."[73]

TECHNIQUE

Pūrṇasarasvati's drama satisfies most of the requirements of a Sanskrit drama as laid down in treatises on deamaturgy.

The plot is the creation of the poet (Kavikalpita). It begins with three benedictory verses, and it is introduced through a device called Prayōgātiśaya.

There is a Viskambha at the beginning of the second Act. A crow, an owl and a vulture take part in it. It is of the Śuddha type which announces, the marriage of Rājahaṁsa with Kamalinī. The third act also has got a Viskambha. Only one character therein is Kalahaṁsa. Through it, the audience is in formed of the arrival of Rājahaṁsa in the Brahmalōka and the imprisonment of Kamalinī. It is of the śuddha type. The fifth act also has got a śuddha Viskambha in the beginning. Goddess Pampā is the only character in it. Through it is announced the arrival of

72. Dr. S. Venkitasubramonia Iyer, *Proceedings of the 13th All India Oriental Conference*, p. 199.
73. Dr. P.K. Narayana Pillai, Introduction to *Kamalinīrājahaṁsa*, p. 7.

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the forces of Rājahaṁsa to redeem his beloved and the intervention of Pampā.

In the fourth act there is a Prevēśaka. Śaivālāvalikā, the maid of Kamalinī and Taraṅgāvalī, the maid of Paṁpa take part in it. The audience is informed of the sufferings of Kamalinī at the hands of her enemies. Taraṅgāvalī going to meet Paṁpā is also announced through it. There is a Cūlikā in the middle of the fourth act. The arrival of Purōmāruta, the companion of Kālamēgha is announced through this device.

At the end of the first act, there is an Ankāvatāra. The sandhis, avasthas and arthaprakrtis are discussed below :—

1. *Mukha Sandhi* :—It commences in the beginning of the first act. Rājahaṁsa chances to see Kamalinī and both fall in love with each other. Here we find both Bīja and Ārambha. Both the lovers suffer the pangs of love indicating the further development of the sentiment of love. Efforts are made by the friends of the two lovers viz. Kalahaṁsa and Kumudinī to bring about their union. The Mukha sandhi concludes with the end of the first act.

2. *Pratimukhasandhi* :—It is taken up with the entire second act. Though Rājahaṁsa and Kamalinī are united, they are unable to remain together for long; for Rājahaṁsa is summoned to Brahmalōka.

3. *Garbhasandhi* :—It starts in the beginning of the third act. During the absence of Rājahaṁsa, Kamalinī is imprisoned by his enemies and undergoes sufferings. The end of the third act synchronises with the end of Garbhasandhi.

4. *Avamarśa Sandhi* :—It takes up the entire fourth act. Rājahaṁsa returns from Brahmalōka. With the assistance of the Kalahaṁsa, he collects an army and goes to fight his enemies.

5. *Nirvahaṇa Sandhi* :—It is found in the fifth act. The enemies of Rājahaṁsa are destroyed and Kamalinī is reunited with her lord.

6. *Patākāsthānakas* :—There is a patākāsthānaka in the fourth act. Soudāminī asks her lord the time for the coronation of the peacock and Kālamēgha replies.[74] The speaker is unaware of the bad sense conveyed in his words. They foreshadow the destruction of Kālamēgha. This belongs to the third type of patākāsthānaka classified by Viśvanātha in his Sāhitya darpaṇa.[75]

TIME AND PLACE OF ACTION

The first act of the play has its setting on the shore of the Paṁpā lake. It seems to begin in the night. The reference to the young noon in the second benedictory verse[76] seems to indicates this. The place of action shifts to the arbour on the banks of Gōdāvarī. The first act comes to a close in the early morning of the next day.

74. *Ibid.*, Act IV, V. 37, p. 68.
प्रिये त्वमुपयातासि यदालक्ष्मीरिवापरा !
स एव हि मुहुर्त्तों नः सर्वासां विपदां पदम् ॥
75. *Sāhityadarpaṇa*, Ch. VI, V. 48, p. 290.
76. *Kamalinīrājahaṁsa*, Act I, V. 2, p. 1.

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The reference to the drops of dew[77] indicates this. There appears to be no interval between the end of act I and the beginning of act II. The description of the rising of the sun in the beginning of act II[78] is a pointer to it. The place of action is an arbour on the banks of Paṁpā. The second act seems to conclude in midday. There is a statement of Rājahaṁsa indicative of this.[79]

The third act seems to begin in the evening. The description of the captivating scenery around Paṁpā lake indicates it.[80]

From the aforesaid verse, we understand that it is rainy season.

The place of action is the shores of the Paṁpā lake. It appears to end in the evening as is evident from the reference in a verse.[81]

"The sun has ceased to shine in the sky and the ruddy and tender clouds (warriors) are gathering in the horizon. Let the Cakravāka couples abandon the pangs of separation."

There is no interval between Acts III and IV. The fourth act takes up the entire nitht. It has its background on the shores of Paṁpā lake. The time at which it ends cannot be fixed with certainty. It seems to end in the last quarter of the night.

The fifth act starts in the morning. This is evident from the words '*Jājvalyantē tapanarucayaḥ*' in the third verse of the fifth act[82] The place of action continues to be lake Paṁpa. The play ends at about midnoon.

From the above survey, it can be seen that the duration of the play is only a little more than two days.

INFLUENCE OF OTHER WORKS

1. *Mēghasandēśa* :—

The influence of Meghasandeśa is seen in two instances in the drama. In the first case, Pūrṇasarasvati[83] quotes a passage whereas in the other he stealthily incor-

77. *Ibid.*, V. 48, p. 22.
ताम्यत्युच्चैस्तुहिनपयसा कोमलेनापि सिक्ता !
78. *Ibid.*, Act II, V. 5, p. 27.
देवः सम्प्रति सम्प्रतीतभुवनो देदीप्यते भास्करः !
79. *Ibid.*, p. 41.
वयमपि परिणतवयसि वासरे गुरुशासनं मानयामः !
80. *Ibid.*, V. 3, p. 42.
द्विरेफालीकण्ठद्वयसवनरेखामधुझरी परीपातक्लिन्ने परिणततरुच्छायशिशिरे !
81. *Ibid.*, Act III, V. 56, p. 55.
तरुणिरथपथे हृतप्रचारे तरुणपयोधरयोघरक्तपूरैः !
विजहातु मिथुनानि चक्रनाम्नां विरहविषादविसंस्थूलामवस्याम् ॥
82. *Ibid.*, Act V, V. 3, p. 72.
83. *Kamalinīrājahaṁsa*, Act. III, p. 41 & p. 87.
"कान्तोपान्तात् सुहृदुपगमः सङ्गमात् किञ्चिदूनः" इति !
नीचैरुच्चैश्चगच्छन्ति चक्रनेमिक्रमाद् दशाः ॥

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porates a saying in a verse from the Mēghasandēśa.[84]

2. *Raghuvaṁśa*

A particular verse[85] in the play bears unmistakable evidence of the influence of a verse in Raghvaṁśa.[86]

3. *Vikramorvaśīya*

(1) In the third act Rājahaṁsa is suffering severe pangs of separation. He always thinks of his beloved and imagines as to what would be her frame of mind at that time.[87]

In the first act, king Vikrama describes Urvaśī who is slowly recovering from ths fainting.[88]

There is much similarity between the two verses in the matter of phraseology.

(2) In the third act the king of swans suffering pangs of separation is in a delirious condition and he asks the bee the cuckoo, the elephant, the parrot, the Kailāsa mounain and the lotus lake whether they have seen his beloved and if so inform him of her condition.

In the fourth act king Vikrama is suffering intensive pangs of separation. He is unaware of the fact that Urvaśī has been transformed into a creeper as she entered the forbidden grove of Gandhamādana. He asks the cloud, the peacock, the cuckoo, the swans, the cakravāka bird, the bee, the elephant, the Surabhikantara mountain, the stream, the Kadamba tree and the stag whether they have seen his beleved.

4. *Veṇīsaṁhāra*

In the fifth act, Kalahaṁsa tries to

84. *Mēghasandēśa* edied by S.K. Dey, V. 97, p. 92 & p. 75.
कान्तोदन्तः सुहृदुपनतः संगमात्किंचिदूनः ॥
नीचैर्गच्छत्युपरि च इशा चक्रनेमिक्रमेण ॥

85. *Kamalinīrājahamsa*, Act V, V, 65, p. 93.
आर्यस्य धीनिगलिता गतपङ्क्तिवृत्ते रग्रेसरस्य पतताममलैर्गुणौघैः !
ज्येष्टानुवर्तनमहाव्रतयायजूकै रस्माभिरण्यरिचमूखगृह्यते थे ॥

86. *Raghuvaṁśa* edited by M.R. Kale, Sarga 13, V, 78, P, 308.
लङ्केश्वरप्रणतिभङ्गदृढव्रतं त द्वन्द्वं युगं चरणयोर्जनकात्मजायाः !
ज्येष्टानुवृत्तिजटिलं च शिरोऽस्यसाधो रन्योन्यपावनमभूदुभयं समेत्य ॥

87. *Kamalinīrājahaṁsa*, Act III, V, 23, p. 45.
आविर्भूते मलिनवर्षि छादिताशावकाशे वृन्दे मन्दं कृतरविकरोल्लङ्घनानां घनानाम् !
आस्ते सौख्यान्मम शुचमसौ नैव वेत्तीति बुद्धया कालेनूनं कलुषितधिया कान्तया चिन्तितोऽस्मि ॥

88. *Vikramōrvaśīya*, edited by M.R. Kale, Act. I, V. 7, p. 20, 1960.
आविर्भूते शशिनि तमसामुच्यमानेव रात्रि नैर्शस्यार्चिहुतभुज इव छिन्न भूयिष्टधूमाः !
मोहेनान्तर्वरतनुरियं लक्ष्यते मुक्तकल्पा रोद्धोपातकलुषा गृहणतीव प्रसादम् ॥

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cheer the dejected spirits of his friend. He asks him to fight courageously against his enemies and break down their things with his sharp lance like claws and with the blood gushing from the wounds sprinkle the lotus like face of his beloved.[89]

In the first act, Bhīma hearing of the insult done by Bhānumatī on his wife queen Pāñcālī makes a solemn vow that he after breaking the thighs of Suyōdhana with the strokes of his mace would with his hands stained with the thick blood of his enemy tie up the locks of his wife.[90]

3. *Kādambarī*

Pūrṇasarasvati quotes the following pithy saying in his drama from Kādambarī.[91]

Peculiar features of the Play.

The play is unique in several respects. Its characters are natural phenomena. The objects of nature are personified and endowed with human feelings and emotions. For, the proverbial liking of the swan for the lotus has been depicted as their love. At the commencement of the rainy season, the swans are said to leave the lakes and ponds. In that season the lotuses also do not blossom as there is hail. So the rain (Kālamēgha) and the wind (Purōmāruta) are represented as their enemies.[92]

The desire of the elephant to eat lotus is the basis of rivalry with the swan. The most pleasant time for the swan and the best time for the efflorscence of the lotus namely the Autumn (Sage Śarat) has been depicted as their friend and well-wisher. In the Autumn there will be no clouds and the moon will be shining clearly.

89. *Kamalinīrājahaṁsa*, Act V, V. 5, p. 73.
उच्छण्डतुण्डनखकुन्तशकुन्तवीर खण्डीकृतद्विषदुरस्तटरक्तपूरैः !
बाष्पाम्बुनिष्पतनबाधित पत्रलेखं प्रक्षालयिष्यसि मुखाम्बुरुहं प्रियायाः ।।

90. *Veṇīsamhāra*, Act. I, V. 21, p. 22.
चञ्चद्भुजभ्रमितचण्डगदाभिघात-संचूर्णितोरुयुगलस्य सुयोधनस्या !
स्त्यानापविद्धधनशोणितशोणपाणि-रुत्तंसयिष्यति कचांस्तवदेवि भीमः ।।

91. *Kamalinīrājahamsa*, Act V, p. 91.
सम्पत् सम्पदमनुबध्नातीति तथ्यमेव वजः !

92. *Kādambarī*, edited by Dr. P.L. Vaidya, p. 73, 1951.
सत्योऽयं जनप्रवादो यद्विपद् विपदं सम्पत् सम्पदमनुबध्नातीति !

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Naturally Autumn is depicted as the enemy of Kālamēgha and Purōmāruta.

Paṁpā (the lake) is treated as the mother of the heroine (Kamalinī-lotus). The acquatic animals like crocodiles are said to be the soldiers of Paṁpā and they are sent to drive away the enemy, the Elephant-Chief. Thy elephants are traditionally afraid of crocodiles. Again Saudāminī (lightning) is the consort of Kālamēgha. The ancient conception of clouds drinking its waters from rivers etc.[93] is treated as Kālamēgha entertaining illicit contacts with women like the waves (Vicīmālā) and the clouds (balākas) and making the latter pregnant.

Though the play is thus original in conception, it is quite conventional in its execution. "The longing of the hero for the heroine reaching almost the extent of his becoming mad, his friends trying to relieve his sufferings by providing him with beds of lotus leaves and flowers etc, the intercession of extraneous characters for the help of the hero are after all the conventional model and in conformity with cannons of Hindu dramaturgy.[94]

The author seems to have intended the play as a humorous one as is evident from a verse.[95]

"In this world people like us are poor sighted (dull witted). If we take to writing humourous works, what can we hope to aspire other than causing the laughter for the great in their leisure hours." However there are not many elements of humour in this work though it deals with the love affair of a bird,

See *Megha Sandeśa*, V. 13, p. 28.

अस्मादृशो मन्ददृशः पृथिव्यां हास्यान् व्यधास्यन् यदि न प्रबन्धान् !
विनोदकाले विपुलाशयानां विहासहेतुः किमिवाभविष्यत् ॥

94. Dr. S. Venkitasubramonia Iyer, *Proceedings of the 13th All India Oriental Conference*, p. 200.
95. *Kamalinīrajahaṁsa*, Act. I, V. 25, p. 7.

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VII

VASUMATĪVIKRAMAM

There is a transcript of the play in the Kerala University Manuscripts Library which extends upto the beginning of the fifth act.[1] A palm leaf manuscript of the play is available with Sri P. C. Ettanunni Raja, Lecturer in Malayalam, Sri Guruvayurappan College, Calicut. It extends till the end of the sixth act.[2]

Author:

In the prologue to Vasumatīvikrama, the author mentions his name as Dāmōdara. He also says that he had his education at the hands of a great scholar by name Nārāyaṇa and that the Zamorin himself had taken a personal interest in his education even from his childhood.[3]

This Nārāyaṇa according to some scholars belonged to Tiruvēgappura and might have been one of the court poets of the Zāmorin.[4]

Tradition furnishes a number of interesting details about him and he is chiefly known to the people of Kerala for his famous wordy duels with Uddaṇḍa Śāstrigal, a scholar from the Cōḷa country who enjoyed the patronage of the Zamorin of Calicut and who defeated all the local scholars and knocked off the much coveted prize known as *pattaṭṭānam* conducted in the temple of Taḷiyil (near Kozhikode) every year.[5] The local scholars got determined to oust the intruder and they

1. T-1187-Kerala University Manuscript Library collection. This transcript has been used for the present study.
2. According to Sri Raja only one leaf of the manuscript at the end is missing.
3. T. 1187, p. 7.

   अस्त्यद्रिकन्यापतिपादपीठीविचेष्टमानाशयपुण्डरीकाः !
   'नारायणाचार्य' इति प्ररूढिं प्राप्तः परां प्राज्ञधियां पुरोगः ।।
   तस्य च पादारविन्दयुगलीगलितरेणुपरमाणुपातपूतचेतनासारः सारस्वतवारिधिना साक्षादद्रिमुद्रनायकेनानेनैव बहुधा बाल्यादेवारभ्य वैपश्चितीं वृत्तिमधिकृत्य परां काष्ठामारोपितः, सततसाहितीपरिचितिवर्द्धमानवाणीविलाससुरभिलवदनेन्दुरिन्दुशेखरकुटुम्बिनी करुणाकटाक्षपातविजृम्भमाणवैभवोऽयं कविरसाधारणमहिमैव !

4. *CKSL*, p. 86.
5. See for details *Uddaṇḍaśāstrikalum Paṭṭattānavum* by P.V. Krishna Warrior, p. 51-60, Calicut, 1961.

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fed the mother of Kākkaśśēri when she was having him in her womb with some preparation sanctified by mantras. He is said to have lost his father at the age of three. As a child he was precocious and there is a story about him which says that as he was able to identify the crows that came daily to get the rice balls offered during the daily obsequial ceremony, he got the name Kākkaśśēri. But it seems to be nothing other than a fanciful attempt to derive the term Kākkaśśēri.[6]

He finished his education at the age of twelve and then went to the temple of Taḷiyil for taking part in the annual *pattattanam* and challenged Uddaṇḍa Śāstrigal. After a lengthy debate, he was able to defeat the latter and restore the honour of the Kerala scholars.

In his later life, he is said to have become completely detached from worldly life and indifferent to the performance of psescribed religious practices. The orthodox Nampūtiris considered him as an outcaste; dut no one could argue with him. At last they sought his own advice as to what they should do in times of difficulty. He advised them to worship goddess Pārvatī. The Nampūtiris accordingly worshipped the goddess with the hope that Kākkaśēri would no longer set a bad example for others. According to the legend, Bhaṭṭatiri left Kerala forever after a fewdays.

Nothing definite can can be said about Dāmōdara's birth place. According to some tradition, he belonged to a place called Kākkaśśēri near Brahmakkala in Ponnani taluk.[7] According to another tradition his birth place Kākkaśēri is near Cāliśśēri on the way from Paṭṭāmbi to Guruvāyūr.[8] Some scholars however infer from his reference to the deity at the temple at Aśōka-purēśvara (Tiruvēgappura) that he was a native of that place.

Date :

From the prologue to the drama one can understand that Kākkaśśēri enjoyed the patronage of king Mānavikrama of Kozhikode. He also says in it that the hero of his play is his patron himself and that he has written it on his orders. It may also be said that the theme of the play is also pertaining to his patron, namely celebrating Mānavikrama's marriage with Vasumatī, the daughter of his minister Maṅgāṭṭacchan.[9] He also speaks in very respectful terms in his drama about a Ṛsi of the famous Payyūr Bhaṭṭas though there is no means of knowing as to which of the several Ṛsis he means. Tradition places him as a member of the well known eighteen and half group of poets that adorned the court of Mānavikrama.

King Mānavikrama is said to have been reigning from A. D. 1422 to 1446.[10] From the prologue to Vasumatīvikrama one can find that king Vikrama took personal interest in the education of Kākkaśśēri when the latter was a child; so Kākkaśśēri might have been a younger contemporary of Mānavikrama and he may be placed

6. *KSC*, Vol. II, p. 55.
7. *KSC*, Vol. II, p. 55.
8. *CKSL*, p. 86.
9. *KSC*, p. 59.
10. *CKSL*, p. 71.

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in the first half of the 15th century.

Other works :

M. Krishnamacarrier ascribed the authorship of the drama Indumatīrāghavam to Kākkaśśēri.[11] But in that drama it is said that it is the work of a Brahmin disciple of a scholar named Ravivarman who had his house on the banks of river Prācī in Kerala.[12] So it is beyond doubt that Kākkaśśēri is not its author.

THE STORY

Act I

The play begins with four benedictory verses, two in praise of Lord Śiva and the other two euologising the god of love and his consort Ratī. The stage director gives an elaborate description of king Vikrams. He informs that he intends to put on board the play *Vasumatīvikrama* which has as its theme the story of Vikrama written by the poet Dāmōdara before the solemn presence of the presiding deity at the temple of Sthalī for the delight of the discriminating connoisseurs. The actress with surprise asks him as to how the scholarly world came to evince an interest in the above play composed by an obscure poet leaving aside the works of Kālidāsa, Harsa, Rājaśēkhara and others which had given great delight to them formerly.[13]

The stage director informs her that critics on perceiving the simple words of poets immediately enjoy it like the blue lotuses which immediately blossoms when the moon rises.[14]

The Sūtradhāra allays her fears saying that 'Let those whose minds are full of ignorance and who are intent on seeing only defects freely criticise. But the good people feel happy observing even a small quality and they never take into account the biased views of adverse critics. They never consider as to whether the work is old or new. On the other hand they take care to see as to whether the work is sweet containing the nine sentiments'.[15] He then gives an account of the author, his favourite deity at Aśōkapura, his preceptor Nārāyaṇa and his patron king Vikrama. The actress expresses her delight in having the previlege of taking part in the staging of the play written by a great poet.

The actress sings a song as suggested by the stage director who praises her for

11. *HSCL*, p. 250.
12. *CKSL*, p. 90.
13. *Vasumatīvikrama*, Act. I, p. 5.
तत्कथं, कालिदासहर्षराजशेखरमुखमहाकविमण्डलप्रबन्धानुसन्धानसमिन्धानसन्ततसन्तोषप्रवाहस्य पण्डितमण्डलस्यास्याप्रसिद्धस्य कवेर्निबन्धने जनितो बहुमानः !
14. *Ibid.*
सुधामधूली सुभगे कवीनां विश्रृङ्खले जाग्रति वाग्विलासे !
विधूदये कैरविणीव सद्यः सतां मनीषा विचनीकसीति ॥
15. *Ibid.*, Act. I, V-7, p. 5.

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her excellent song on the season of spring. The actress is surprised at tne favourable reaction of the spectators to her music.

Meanwhile a voice is heard indicating the arrival of Mantragupta, the prime minister of the king of Kerala.

The first act begins with an interlude in which the minister Mantragupta and the Kāñcukīya take part. The sun has just peeped out in the eastern horizon. The bees are hovering about the newly blossomed lotuses. The morning breeze is blowing gently. The parrots flapping their wings produce various beautiful sounds.[16] Mantragupta and the Kāñcukīya are attracted by the exhillarating scenery.

The minister compliments the Kāñcukīya for his beautiful description of the dawn. The latter replies that the ability of an efficient minister is more difficult to get than the ability to describe things for his ability consists in controlling the pride of his king like the banks which keep the ocean under check.[17] The minister says in a sorrowful tone that the position of the minister is not enviable for like a mahout who at the risk of his life, has to controlthe elephant, he has to lead with great care his king.[18]

The Kāñcukīya praises him for his ministerial qualities. The minister then reveals his anxiety with regard to his daughter Vasumatī. He also discloses to him that the anchorite Bhadra-caṇḍikā had promised to arrange the marriage of Vasumatī with the king. He informs him that the anchorite had shown his daughter to king Vikrama in his dream thereby creating love in his heart for her.[19]

Meanwhile sounds are heard announcing the advent of the morning, Mañjukaṇṭha is singing a song for awakening the king from his sleep. The interlude comes to an end with the minister accompanied by the Kāñcukīya.

Vikrama has just woken from his sleep and he is sitting on his bed. He looks disturbed and is lost in thoughts. From his soliloquy one understands that he had seen a lovely damsel in dream and that he had fallen in love with her.

As soon as he thinks of Vātandhaya, the latter appears before him. The Vidūsaka is a little surprised to find the king in a pensive mood. As the morning is very chilly, Vātandhaya places his hands across his chest for protecting his bare body from the cold. Instead of the usual practice of placing his hand on the head of the king for blessing he requests his friend to place his own hands on his head while he pronounces the customary benediction.[20] The king hearing his suggestion

16. See *Ibid.*, Act. I, Vs 19 and 20, p. 11.
17. *Ibid.*, V. 22, p. 12.
    भूभृजां गर्वलहरीमुन्मस्तकमुदित्वरीम् !
    निरुन्धे मन्त्रिणां नीतिर्वेलेव पयसां निधेः ॥
18. *Ibid.*, V. 23, p. 12.
19. *Ibid.*, V. 22, p. 24.
    दर्शिता यदि सा वत्सा योगिन्या योगविद्यया !
    नद्विक्रमं वसुमती प्राप्तैव न हि संशयः ॥
20. *Ibid.*, p. 19.
    जयतु जयतु भवान् ! भो वयस्य, कन्धरायां निविडं मुद्रिता बाहुद्वयी, तदिदानीं मम कृते हस्तकमलं निक्षिपः ! यावदहं स्वस्तिशब्दं भणामि !

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enquires him as to whether his laziness has not left him. The Vidūsaka retorts that the laziness is as deeply attached to him as the queen is to the king. The king replies that of late, things have taken a different turn in his life.

Vātandhaya then enquires the reason for his face looking tired. The king describes to him the dream he had in the previous night, in which he percieved a maiden of unparalleled beauty and that he fell in love with her.[21] He has as proof of his meeting with her a cluster of Kalpaka flowers which had fallen from her locks. He tried to address that maiden called Vasumatī and that it was heard by his queen who apparently is getting angry.

Vātandhaya wants him to devise methods for pleasing his queen so that he can satisfy his hunger. Accompanied by the Vidūsaka the king leaves for his grove where his queen is staying. He finds her in the Navamallikā bower conversing with a maid servant. Standing at a distance he overhears their conversation. The maid servant enquires the reason for her anger and the queen narrates the entire episode.

The maid tells her that she was not wise in not having allowed her lord to complete his words, for the word Vasumatī could as well mean the earth and that he might have intended to say "on earth, we desire to go to the garden made beautiful and charming by the advent of spring".[22] The queen on hearing her word admits that the latter is right.

The maid sees the king with the vidusaka standing nearby watching them and informs her mistress. The queen is in a dilemma. The king appears before his angry queen and coaxes her to remove her anger.

The queen soon takes leave of the king. The king is satisfied that he is able to please his indignant queen, but the thoughts of the lovely maiden that he saw in the dream continues to haunt him.[23] Accompanied by Vātandhaya he goes to perform the afternoon rites.

Act II

The second act begins with a Pravēśaka. Vasumatī had also a dream of Vikrama and she had set her love on him. She in excitement of the dream after rising from her bed in the morning had forgotten the flower presented to her by the anchorite. She sends her maid Ulpalikā to the Kēlīaudha for finding out the flower. On her way, she sees Suśīlā the disciple of Bhadra-caṇḍikä.

21. *Ibid.*, p. 21.
दृष्टा कापि विघृष्टकुङ्कुमरुचौ तस्यां दृशोः पारणा बाला वासवनीलरत्नशकलछायासहायाङ्कका !
यस्या वीक्षणकान्तिभिः कवचितं तापिञ्छगुच्छावलीमालाव्याप्तमिव व्यलोकि भवनं तस्मिन्
क्षणे सर्वतः ॥

22. *Ibid.*, p. 36.
किमत्र सेवाचतुरत्वम् "प्रिये वसुमति, वसन्तारम्भरमणीयामुद्यानभुवं प्रतिगन्तव्यमस्माभिः' इतिवा अन्यत् किमपि वा वक्तुमारब्धं महाराजेन ! अपि च कुतो वात्रवसुमती ?!

23. *Ibid.*, V. 64, p. 42.

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From Suśīlā, it is known that it was Bhadracaṇḍikā who made Vikrama and Vasumatī see each other in dream. Further the anchorite had sent Rudravētālikā to arrange a meeting of the two lovers. Ulpalikā warmly greets her. Suśīlā tells her that her preceptor after giving instructions to Rudravētālikā to take the king to the garden in the house of his minister under the pretext of showing him a magical feat in order to make him meet Vasumatī has gone back to her hermitage. She then asks her the reason for her worry and the latter replies that it is the serious condition of her mistress that has given great anxiety. Vasumatī suffering from the pangs of love, is lying in a bed of lotus leaves and rolling restlessly hither and thither on her bed. The servants are fanning her with lotus leaves and anointing her breasts with sandal paste and musk powder. She is being constantly watched by Rudravētālikā and Mṛṇālikā.

Meanwhile, the sound of the arrival of the king is heard and the interlude comes to an end.

Vikrama accompanied by his Vidūṣaka appears. His mind is plunged in thoughts of Vasumatī. His mind took for granted the truthfulness of the dream and the actual existence of the maiden he saw in it.[24] Vātandhaya tries to distract his attention. He takes him to the garden of the minister which has an enchanting appearance due to the advent of the spring season.

Vātandhaya then leads him to the Mallikā maṇḍapa which is cool. While they are entering it, they hear a feminine voice coming from its interior. Curious to know as to which person is inside the arbour, Vikrama and Vātandhaya crane their necks through the leafy creepers and find to their surprise as well as delight a maiden of unparalleled beauty lying on a bed made of pearls with Rudravētālikā and another maiden.

Mṛṇālikā describes to Rudravētālikā in detail the sad condition of her mistress. They ask Vasumatī to disclose the cause of her agony. The latter replies that she can find no other cause than the excitement from the dream which she had in the previous night.[25] The king overhearing the conversation is anxious to know the details of her dream, but Vasumatī does not furnish details.

Rudravētālikā who knows the plan of her preceptor remarks that it would be in the fitness of things if Vasumatī directed her love on the king of Kerala like the blue lotus which seeks the moon and the lotus the sun.[26] Both Vasumatī and Vikrama

24. *Ibid.*, Act. V. I, p. 48.
तामेव तरलनयनां स्वप्नमयेन प्रदर्शितां मायाम् !
सत्येति हन्त सततं निश्चिनुते मानसं मत्कम् ॥
25. *Ibid.*, p. 69.
न जानामि स्वप्नादन्यत् अथवा भ्रमादुत मोहात् !
केवलमेवंविधया कयापि रुजया कवलितस्मि ॥
26. *Ibid.*, V. 27. p. 71.
भजति कमुदिनीन्दुं पद्मिनी भास्करं चेत्युचितमिदममीषां निर्निमित्तैव मैत्री !
गिरिजलनिधिबन्धौ रागभारस्त्वदीयो वसुमति ! रमणीयः श्लाघनीयश्च भाति ॥

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are overjoyed on hearing these words of Rudravētālikā.

While the king is overhearing the conversation, Vātandhaya desires him to come out of the bower so that Vasumatī can rest peacefully. The king immediately leaves the bower. Meanwhile, Rudravētālikā asks Vasumatī to rise up from her bed and go back to her house and Vasumatī starts for home.

As soon as they step out of the bower, the king greets them and Rudravētālikā requests him to sit on the bed of leaves. Vasumatī then pays her respects to the king. Both the lovers are happy, as they could see each other. With the king agreeing to her request, Vasumatī with Rudravētālikā and Mṛṇālikā goes to meet Bhadracandikā as instructed. By the evening the king also retires to the palace.

Act III

The third act has got a Pravēśaka in the beginning. From the words of Suśīlā, one understands that the anchorite Bhadracaṇḍikā has gone on a pilgrimage leaving her to comfort Vasumatī. Vikrama has decided to wed Vasumatī and that the fact has been brought to the notice of the latter through a Brahmin. Suśīlā has arranged a meeting between king Vikrama and Vasumatī in the Candrimā maṇḍapa.

Vikrama and his bosom friend Vātandhaya walk about the garden. They are attracted by the splendid beauty of the night with the rising moon and star-spangled sky. The king is lost in thoughts of his beloved Vasumatī, and he complaints to Vātandhaya that the various beautiful objects he sees around him only increase his agony.

Vikrama recollects the celestial flower which had fallen from the hair of his beloved and which he had given for safe custody to his friend. He asks him as to whether he can locate the flower.

Vātandhaya informs him that he saw the flower in the hands of the queen.

Vikrama feels surprised at the foolishness of his friend in having brought to the notice of his queen his love for Vasumatī. Meanwhile Vasumatī enters dressed like a harlot and accompanied by her maid.

Vasumatī is not happy at the role of the harlot she is made to play and she bitterly complaints about this to her maid. Mṛṇālikā comforts her by saying that since Bhadracaṇḍikā has ordered her that to play the role, she has to obey that command. She also mentions the stories of Puṇḍarīka and Mahāśvētā, and Kādambarī and Candrāpīḍa where the respective heroines had acted like harlots for achieving their union with their lords.

The love lorn Vikrama curses the moon for directing hot rays. Vasumatī and her maid Mṛṇālikā hide themselves behind the Tamālā grove while the king and Vātandhaya are seated inside the Candrimā maṇḍapa.

Finding that his friend is tortured by the arrows of the god of love, Vātandhaya prepares a bed of lotus leaves. He requests his friend to lie down on it. Vikrama complains that the bed of lotus leaves does him no good.

While the king is restlessly lying, his queen accompanied by her maid Hamsika arrives to see the condition of her lord. Vātandhaya is at his wit's end in finding a

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way to revive his friend who has fallen into a swoon. He mistakes his friend's state to that of death and bemourns.

The queen who is standing nearby unseen asks her maid to drop the celestial flower upon the breast of her lord since Vātandhaya had formerly told her that as it represented Vasumatī it revives him whenever he was in a delirious stage. Hamsikā throws the flower on the body of the king. Vasumatī who is also waiting with her maid behind the Tamālā grove is distressed. As desired by Mṛṇālikā she comes out of her hideout and coming near the king, places her hand on his chest. The effect produced is so sudden that the king opens his eyes.

Vikrama warmly greets Vasumatī. The latter pays her respects and remains tight-lipped due to bashfullness. The king embraces her. The queen is so indignant at this sight and she decides to put an end to her life. Hamsikā suggests her to go to his presence of her lord boldly so that she can break the union of Vasumatī with her lord. The queen however turns down her suggestion and leaves the place.

While the king is lost in amorous enjoyment with his beloved, the voice of the garden keeper is heard announcing that his queen is intending to put an end to her life. It summons the king to come to her aid immediately. Vikrama hastens to his harem for comforting his queen. He places the celestial flower again on the head of Vasumatī and takes leave of her with a heavy heart. The third act ends with the king accompanied by Vātandhaya going to his harem.

Act IV

The fourth act begins with an interlude. A demon and a demoness by name Rudhirakaṇṭhī are coming from Lankā to Kerala. The demon has fallen in love with Vasumatī whom he perceived going with her maid on the beach at Kozhikode and his coming is to abduct her. Soon they reach the city of Kozhikode and find that the queen of Vikrama is trying to put an end to her life by jumping down from a precipice. Rudhirakaṇṭhī offers to enter the body of the queen by means of magic and increase her anger and make her commit suicide without paying heed to the appeals of her lord. She thinks that Vikrama seeing the sad end of his queen would no more cherish his love for Vasumatī which in turn would facilitate her abduction.[27] The demon agrees to her plan and the demoness enters her body.

Vikrama, Vātandhaya and Hamsikā appeal to the queen not to proceed with her rash plan of putting an end to her life. But all their appeals prove to be of no avail and the queen does day no heed to them. King Vikrama is at a loss to find a way to please his queen. Meanwhile, Vātandhaya takes leave of the king for meeting Vasumatī to comfort her. Before he goes, he requests Hamsikā to plead with her mistress. Often young ladies will listen of the words of friends as Catakas

27. *Ibid.*, Act. IV, p. 129.
यथानेन प्रकोपेन प्राणपरित्यागो भवति तथा करिष्ये !
तथा कृते उद्वेगेन महाराजोऽपि वसुमत्या उपरि निराशो भविष्यति ! ततः आर्यस्य सुलभा वसुमती !

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welcome breeze when the rain clouds drift away.[28]

The king again appeals to his queen to show restraint. Ulpalikā is heard informing them that Vātandhaya has forcefully carried away the celestial flower from Vasumatī. She compares him to a monkey for his action.

As soon as Ulpalikā pronounces the name of the celestial flower the queen comes back to her senses. The demoness Rudhirkaṇṭhī which had entered her body leaves her on hearing the name of the magic destroyer. Vikrama feels happy in having been able to prevent his queen from committing suicide and pleases her.

Meanwhile, Vātandhaya appeals before the king. He is excited and informs his friend that his subjects headed by his minister Mantragupta are attempting to put an end to their lives by taking a deadly leap from the Citrasēna mountain, on hearing the news of the plan for suicide of the queen and the subsequent distress caused to the king.[29] He asks him to go immediately and meet his subjects and prevent them from proceeding with their plan for suicide. The king accompanied by Vātandhaya go to meet his subjects and the queen whith her maid enters the harem.

Act V

The fifth act begins with Vikrama supported by Hamsikā restlessly walking in the garden. Vasumatī has been abducted by the demon. Mantragupta and others are engaged in searching her. The king is shocked on hearing the news. The king falls into a swoon and Suśīlā with great difficulty revives him. Meanwhile, the arrival of Bhadracaṇḍikā from her pilgrimage is announced. Bhadracaṇḍikā by her supernatural power had come to know of the abduction of Vasumatī by a demon from Lankā and she had redeemed Vasumatī from his clutches.

Act VI

The sixth act has an interlude. Mṛṇālikā, the maid of Vasumatī, enters. She reveals that Vasumatī was redeemed from the custody of the demon by Bhadracaṇḍikā. She goes to meet the king.

In the sixth act the king is seated in the maratakamaṇḍapa with Vātandhaya. When Mṛṇālikā informs him that Vasumatī has been redeemed, he becomes very happy.

28. *Ibid.*, V. 27, p. 143.
मानाकुलासु प्रमदासु यूनामालम्बनं स्याद्वचनं सखीनाम् !
समीरकेली ननु चातकानां पलायमानासु घनावलीषु ॥

29. *Ibid.*, p. 148.
भो वयस्य, एते खलु देवीं भृगुपतने उद्युकतां देवमपि तथैव विपन्नं श्रुत्वा आत्मविनाशकृते भृगुपातार्थं चित्रसानुं प्रति प्रस्थितो मन्त्रगुप्तमुखः नगरजनः ! तत् शीघ्रं निवार्यतु !

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Vātandhaya notices to his great surprise the queen and Vasumatī coming together with Bhadracaṇḍikā, Rudravētālikā and Mṛṇālikā and tells the king about it. The king becomes immensely happy on seeing that rare and unique spectacle. The king warmly greets them. He pays his respects to the anchorite. The queen and Vasumatī then offer their respects to the king.

In the middle of the sixth act the the manuscript ends.[30] It is possible to suppose that the poet might have written the play in six acts and not in seven acts as made out by some scholars; for the union of Vasumatī with the king has already taken place in the sixth act. The queen has become reconciled and she is agreeable to her lord marrying Vasumatī. So it appears there is no need to extend the play further by another act.

CHARACTERISATION

King Vikrama :

He is the hero of the play and is the monarch of Kerala (*śailāmburāśīśvara*). He is of the *dhīralalite* type. Though he is valorous, he is gentle by nature and is fond of enjoying pleasures. His white banners flying aloft the flagstaffs appear like clouds thus creating an artificial rainy season for the flourishing of his tree like fame.[31] He is the seat of all virtues.[32]

He is a patron of arts and letters. He gave away lavishly precious gifts to scholars who came to seek his petronage.

Though he has fallen in love with Vasumatī, he still cherishes love towards his queen.[33]

While trying to save his queen from committing suicide he says aside that "the moon might become the sun and the fire might become cool; but never does the mind of proud woman become soft."[34]

It may be noted that the king tries to understand his queen's anger and admits its legitimacy. He says "The very concept of their lords keeping more than one wife is a ghost to women which enters their minds causing danger to their lives."[35]

Again, he does not hide from his queen the love he bears towards Vasumatī. He openly says to her that he is guilty of leading a loose life and appeals to her to show mercy on him for he is a slave to her.[36]

30. The manuscript consulted here is the one belonging to Sri P.C. Ettanunniraja.
31. *Ibid.*, Act. I, Śl. 5, p.3.
32. *Ibid.*, Act. I, Śl. 12, p. 9.
नेता सर्वगुणोत्तरः पुनरसौ शैलाम्बुरारीश्वरः !
33. *Ibid.*, Act I, p. 41.
34. *Ibid.*, Act. IV, V. 25, p. 142.
35. *Ibid.*, Act. IV, V. 9, p. 132.
सापत्न्यमिति हि कश्चन भूतो विवशयति योषितां चेतः !
नैर्घृण्यनिधिर्जीवव्यापत्तावपि च हेतुतां भजते ॥
36. *Ibid.*, Act.IV, V.7, p.132.

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The character of Vikrama does not strike us very much. He appears to lack manliness and strength of mind.

The Queen :

She is the first wife of king Vikrama. She is very sensitive. She tells her lord that her mind was different sometimes back and she had a feeling that some demoness had entered her body.[37] This shows that the queen is genial by temperament and not at all hard-hearted.

When she hears that the subjects are going to put an end to their lives, she blames herself for having been responsible for the ugly situation.[38] She then immediately urges her lord to go and prevent his subjects.

She is very religious. When her lord asks her not to burden her tender self with the observance of hard and exacting vows, she replies that the duties of chaste women do not brook any postponement.[39]

The character of the queen compares favourably with that of Dhāriṇī in Mālavikāgnimitra. What is striking in her character is her strong concern in her lord's welfare and happiness and her steadfast devotion to him.

Vasumatī :

She is a princess of Maharastra. She was captured by the king of Kerala in one of his military expeditions. The Prime Minister Mantragupta takes her to his house and treats her as his own daughter.

She sees Vikrama in dream and falls in love with him.

Vasumatī does not impress us with her individuality. She appears simply as an instrument of Bhadracaṇḍikā for carrying out some of her pre-designed plans.

Vātandhaya :

He is the bosom friend of the hero and the jester in the drama. He is very much attached to his royal friend. He helps him in his love intrigues. He is very lazy. He requests the king to place his own hands on his head while in turn he will give the benediction.[40] On coming to know that the queen is angry, he urges his friend to go immediately to her and pacify her. For unless she is pleased, he will not be able to satisfy her appetite.[41] He describes Vasumatī as a doll made of

37. *Ibid.*, Act, IV, p. 148.
38. *Ibid.*, p. 148.
हा अहमेव सर्वस्य विनाशस्य कारणास्मि संवृत्ता ! तल्लघु गन्तव्यमार्यपुत्रेण !
39. *Ibid.*, Act, I, p, 41.
अपरिहरणीयः खलु पतिव्रतानां धर्मः !
40. *Ibid.*, Act, I, p, 19.
41. *Ibid.*, Act, I, p, 28.
तिष्ठतु तावदेतत् ! कस्तावदुपायः कुपितां देवीं प्रसादयितुम् ! तत एव मम कुक्षिसुखं भवति !

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emerald lying on a bed made of pearls.[42] He also says that his friend is perfectly justified in directing his love on Vasumatī.[43]

Vātandhaya appears to be stupid and at the same time very sensitive and proud. The king requests him to break his vow of silence and the latter replies that Brahmins are keen to be true to their words.[44]

He is witty and humorous. He says that his wife is unable to move his heart even by several of her glances. That shows his valour.[45]

He sometimes appears foolish and silly and creates blunders. He is easily won over by salutations and offerings of food.

He is often clever and does things with foresight and dexterity. In the fourth act, when the king is engaged in preventing his queen from committing suicide, he goes to meet Vasumatī whom he fears would become grief stricken on hearing the shocking news about the queen.[46]

But he is simple hearted by nature. The king thanks him for blesssing him and comments that the words of Brahmins never go wrong.[47] In the fourth act, when he finds the queen adamant in her stand, unmoved by the gentle appeals of his friend, he says that he is unable to perceive any longer the said predicament.[48]

He is proud of himself and would not tolerate any disparaging remarks made against him by anybody. When Utpalikā calls him a monkey while chasing him for the celestial flower, he remarks after he has escaped from her clutches that he would beat her head with a stick for calling him a monkey.[49]

Other characters introduced in the play are Mantragupta, the Kāñcukīya, Bhadracaṇḍikā, Rudravētālikā, Mṛṇālikā, Suśīlā, Utpalikā etc.

42. *Ibid.*, II, p. 54.
एषा कापि मरकतमयी क्रीडापुत्रिका विद्रुममये पर्यङ्के शायिता दृश्यते !
43. *Ibid.*, p. 56.
युक्त एव एतस्या उपरि वयस्यस्यानुरागोद्भेदः !
44 *Ibid.*, Act. II, p, 54.
ब्राह्मणाः प्रतिज्ञानिर्वहणधन्याः !
45. *Ibid.*, Act. III, p. 83.
भो वयस्य, तस्या एकनिरीक्षणेन बहुविधं जातं तव हृदयं !
मम तावद् ब्राह्मणी बहुविधैरपाङ्गैरपि न चालयितुं प्रभवति मम हृदयं ! तद् प्रेक्ष मम धीरत्वम् !
46. *Ibid.*, Act IV, p, 135.
किं वा शरणम् ! यावदहं तत्र भवत्याः वसुमत्याः पार्श्वं गच्छामि ! मा खलु सा तपस्विनी एनं वृत्तान्तं श्रुत्वा शोकं कुर्वंतु !
47. *Ibid.*, Act II, p. 50.
अवितथाः खलु विप्रवचः !
48. *Ibid.*, Act IV, p. 135.
न खल्वहं प्रभवामि ईदृशावस्थां प्रेक्षितुम् !
49. *Ibid.*, Act IV, p. 149.
दास्याः सुताया उलपलिकायाः शीर्षे दण्डकाष्ठेन कुट्टनं करिष्ये ! यद् वातन्धय इति वानर इति भेदेन ज्ञातः !

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The sentiment :

The main sentiment of the play is Śṛṅgāra. The hero is Vikrama and the heroine is Vasumatī. Their falling in love with each other and their final union after jumping over several hurdles form the main theme of the drama. In the first act love germinates in the hearts of the hero and the heroine. The king sees Vasumatī in dream (*svapnadarśanam*) and falls in love with her. In his dream, the king addresses her in endearing terms. But unfortunately, these words are heard by the queen who gets indignant and immediately leaves the presence of her lord. Here we have īrṣyā type of mānaviprayōga. The queen is angry beacause she finds her lord in love with another lady. Here the *ālambanavibhāva* is the queen while her angry face forms the *anubhāva*. The *uddīpanavibhāva* is the words of the king indicating his love with Vasumatī. The *vyabhicārībhāva* is the worry and sadness of the king by the queen's anger. Side by side with viprayōgaśṛṅgāra, we have Ayōga śṛṅgāra also. The king is lost in thoughts of Vasumatī. Vātandhaya sees him in a pensive mood with his face looking gloomy, body appearing lean and emaciated, lips parched, hair disjuncted and eyes filled with tears. Here we find the first stage of Vipralambhaśṛṅgāra namely Abhilāsā. The *ālambanavibhāva* is the king while the *uddipanavibhāva* is Vasumatī. The *anubhāvas* are the king's pensiveness, haggard look etc. as described above.

The king observes that the advent of the spring season is aggravating his agony and he is being tortured by the arrows of the god of love.[50] Thus the strain of Ayogaśṛngāra is maintained.

The second act sees further development of love. The hero tries to veer his mind away from thinking of his beloved. But his efforts prove to be in vain.[51]

For, his mind has taken for granted the truthfullness of tue dream and the actual existence of the maiden he saw in it.[52] Here we find that the hero has reached the second phase namely cintā, i.e. recollection of beloved.

With a view to distract his mind, Vātandhaya takes him to the garden. There in the arbour, the hero sees his beloved undergoing pangs of love. She is lying on a bed of lotus leaves and friends are applying on her body various cooling materials. We have here again *vipralambhaśṛṅgāra*. The *ālambanavibhāva* is Vasumatī. The *uddīpanavibhāvas* are the sweet smelling flowers in the garden, the gentle breeze etc. The *anubhāvas* are Vasumatī's movement of eyelids in sorrow and anguish as well as her feverishness. The *vyabhicārībhāvas* are the heroine's restlessness and recollection of her lover.

50. *Ibid.*, Act. I, V. 55, p. 31

जृम्भन्ते कलकण्ठकण्ठकुहरे यत्पञ्चमाडम्बरा यत्तारलयकृतां दिवं मधुकृतामुल्लङ्घते भंक्रिया !
घ्राणायुष्यमयी दिशन्ति तरवो यत्सौरभेणामुना पुष्पेषोः समुपस्थितस्तदधुना कोदण्डकोलाहलाः ॥

51. *Ibid.*, V. 64, p. 42.

अनुधावति बत सततं तामेव सरोरुहेक्षणां चेतः !
शून्यं पुनः शरीरं सञ्चार्यत एवं केवलं विधिना ॥

52. *Ibid.*, Act. II, V. 1, p. 48

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Soon the two lovers meet each other. They rejoice in having met each other. Here we have Sambhōga-Śṛṅgāra. The *ālambanvibhāvas* are both the hero and the heroine while their looking at each other from the *anubhāva*. The enchanting scenery forms the *uddīpanavibhāvas*. The joy and sorrow caused in them respectively to their meeting each other and seeing each other's pangs of love form the *vyabhicārī-bhāvas*.

The hero is again afflicted by pangs of love. Taking a garland of lotus flowers, he says endearingly. "O garland of lotus flowers, you are possessed of many virtues. You are indeed superior (to me). You are the darling of fortune. For, you adorn the supple breasts of my beloved which are pale due to pangs of love."[53]

In the third act, we find the hero completely lost in thoughts of Vasumatī. He says that the rays of the moon is burning him hot. He appeals to the moon in a pathetic manner.

"O moon, the possessor of cool and soft rays, you are greatly attached towards the blue lotuses and you melt even moon stones. How is it that you direct rays full of poison against me who is already weak."[54]

Finding that his friend is undergoing pangs of love, Vātandhaya prepares him a bed of lotus leaves. Though the king lies down on it, his agony is in no way decreased. Vātandhaya applies on his body various cooling materials like dew water, powdered musk, sandal paste and lotus leaves. But they too fail to reduce his distress. He says that the drops of dew appear to him as smouldering poison which may infatuate him, the musk powder as furious fire which may devour his body, the breeze wafted by the lotus leaves as hot rays of the sun which may burn his body and the sandal paste as boiling molten silver.[55] Unable to bear the agony, he falls into a swoon.[56]

53. *Ibid.*, Act. II, V. 41, p. 78.
श्लाघ्योऽस्यगण्यमहिमाचयमुद्रितोऽसि धन्योऽसि मृग्यविभवोऽसि मृणालहार !
येन त्वया मदनसञ्ज्वरपाण्डुमूले तुङ्गे पयोधरभरे लुठितं प्रियाया : ॥

54. *Ibid.*, Act. III, V. 32, p. 99.
अयि भगवन् !
कुमुदपरमबन्धो ! देव नीहारभानो कथमिव हृषदामण्यार्द्रता दानशौण्डै: !
विकिरसि मयि दीने घोरकाकोलपूरं कलितदशदिशालीमत्रलेखैर्मयूरवै : ॥

55. *Ibid.*, Act. III, V, 39, p. 107.
हिमजलसेकं विभाव्य,
मा मा हालहलं निपातय भवेन्मोहागमस्तेन मे घनसारपातं विभाव्य,
मा मा व्याकिर चूर्णितं हुतवहं भस्मीभवेन्मे तनु: !
नलिनीदलमारुतं विभाव्य,
मा मा घर्मघृणिं निधेहि निखिलेष्वङ्गेषु घोराकृति चन्दनचर्चां विभाव्य,
मा मा तापितराजतद्रवभरं निस्तन्द्रमेवं क्षिप ॥

56. *Ibid.*, Act. III, V. 44, p. 115.
भ्रमति नयनद्वन्द्वं बाहश्लथौ गलति स्मृति: !
स्फुटति हृदयं हा हा कष्टो दशा परिवर्तते ॥

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Here we find the hero reaching the mūrcchā stage. Here the *ālambanavibhāva* is the king himself. The *uddīpanavibhāva* are the several beautiful objects the hero sees around. His falling into a swoon forms the *anubhāva*.

Once again in the drama, there is the īrsyā type of mānaviprayōga. The queen becomes penitent and seeks pardon from her lord for her harsh conduct. The king is rejoiced and he assures her that he would ever be faithful to her.[57] Here we have sambhōgasṛṅgāra.

In the fifth act, the king hears of the abduction of his beloved by some demon and is lost in great grief. He wanders in the garden and addresses the cloud,[58] the elephant,[59] the peacock etc.,[60] as to whether they have seen his beloved. Here we find the hero in the *unmattatā* (delirious) stage. But soon glad tidings come informing him of the rescue of Vasumatī from the clutches of the demon.

In the sixth act, the queen and Vasumatī together come to meet the king. The latter is rejoiced beyond measure by the unique spectacle he saw before him. The queen is reconciled to her lord marrying Vasumatī and the marriage takes place.

The poet has developed the sentiment regularly and consistently throughout the play.

LITERARY ESTIMATE

Kākkaśśēri Dāmōdara Bhaṭṭa is a great poet, and his style is smooth and sweet. Sometimes he betrays a tendency to use high sounding and alliterative words. As he himself acknowledges in the prologue to his play, he has been profoundly influenced by Kālidāsa, Harsa, Rajaśēkhara and Bhavabhūti. He generally makes use of the Vaidarbhī rīti in which the guṇas like Mādhurya and Prasāda are found in abundance.

The dialogues though generally good are not of a high order. Particularly interesting are the dialogues between the king and the queen in the first and fourth acts of the play.

The verses are beautiful and charming. In this connection it would be interesting to quote the opinion of the poet himself about judging a work.

"A work, simply because it is big, cannot contribute to the delight of the connoisseur. Even though it is small, it cannot be an inferior product on that account. What has to be considered is that whether a work is rich in sentiment. If

57. *Ibid.*, Act. IV, V. 35, p. 147.

अयमहममसितायताक्षि दासो विधृतरुषा बहुशस्त्वया निरस्तः !
पुनरपि चरणाम्बुजजन्मसेवाकुतुकभरात्समुपैमि हन्त पार्श्वम् ॥

58. *Ibid.*, Act., V, V. 33, p. 155.
59. *Ibid.*, V. 38, p. 154.
60. *Ibid.*, V. 42, p. 153.

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it is so, it is bound to give delight to scholars."[61]

It would be no exaggeration to say that on the whole his own drama satisfies the standards laid down by him. He gives equal importance to the word and sense. His descriptions and poetic fancies are rich, colourful and charming. He shows a peculiar fascination in the use of Śāradūlavikrīḍita metre which he employes with complete success.

The nāndī verse describes the cosmic dance of Lord Śiva.[62]

"May the cosmic dance of Śiva accompanied by Nandikēśvara with his drum, the sound of which trembles the entire universe and removes the sorrows of the devotees, contribute to your well being. As he dances, the young Gaṇapati mistaking the spilling water of the celestial Ganges to be milk, often obstructs him with a desire to drink it."

The alaṁkāra used is bhrāntimān and the metre employed is Śragdharā. The hero suffering as he is from pangs of love criticises Cupid for directing arrows against him in a beautiful stanza.

"O lord of unrivalleled sports, your arrows are more fierce than that of Lord Śiva in their efficacy to wound the body. Do not you feel ashamed to direct them against me whose mind is already suffering from intense sorrow and whose body is as soft as the blossomed Jasmine flowers". The metre used is Śārdūlavikrīḍita.[63]

The poet describes the thoughts of lovers as follows:

"Her creeper-like eye brows are moving. Her eye lashes have become still and motionless. Alas, the eye balls have reached the corner of the eyes. Her cheeks bear some how drops of perspiration. Her breasts are expanding due to innate trembling."[64] These and other fanciful thoughts momentarily rise in the minds of lovers." The metre used is Śārdūlavikrīḍita.

The poet gives a fine description of the sun.[65]

61. *Ibid.*, Act. III, Śl, 22, p. 90.
विपुलमिति न काव्यं ह्यापि तोषाय भूयः परिमितमिति नैव ह्यापि दोषाय च स्यात् !
अपि तु रसभरस्य स्थैर्यमालोचनीयं वितरति विदुषां यत् प्रौढमानन्दकन्दम् ॥

62. *Ibid.*, Act, I, V. 2, p. 1.
नम्रार्त्तिच्छिन्दिनन्दिप्रहतपटुमृदङ्गारवाघूर्णमानब्रह्माण्डानि प्रदध्युश्शुभमिह भवतां धूर्जटेस्ताण्डवानि !
अद्धा दुग्धानुशङ्की पिपतिषति जले यद्भ्रमिष्वभ्रनिन्धोरुन्धो हेरम्बडिम्भः पितरमनुपदं बृंहितानां विशेषैः ॥

63. *Ibid.*, Act. I, V. 36, p. 17.
बाणांस्ते पुरभेदिनोऽपि च तनुद्वेधीकृतिप्रक्रियाधौरेयान्मयि मा प्रयुङ्क्ष्व जगती निर्द्वन्द्वकेलीगुरो !
लज्जन्ते न कथं त्वमी मयि पतर्मुकताः पतन्तस्त्वया फुल्लन्मल्लिगुलुच्छकोमलतमस्वान्ते नितान्ताकुले ॥

64. *Ibid.*, Act. I, Śl, 32, p. 16.
भ्रूवल्ली चलितेति, पक्ष्मयुगली स्तब्धेति नेत्राञ्चलं प्राप्ता हन्त कनीनिकेति किमपि स्विन्नौ कपोलाविति !
अन्तः कम्पविजृम्भितं कुचयुगं चेतिक्षणे कामिनां जायन्ते खलु केपि केप्यभिनवाः सङ्कल्पकल्पद्रुमाः ॥

65. *Ibid.*, Act. Śl, 43, p. 79.
कुर्वाणा वरुणावरोधसुदृशां काश्मीरपत्रक्रियापाण्डित्यं कुचमण्डलेषु कुहनाकौसुम्भलक्ष्मीं भुवः !
प्रत्युद्यद्वडवानलोज्ज्वलशिखाहस्तावलम्बप्रदा सन्ध्याम्भोधरशोणिमा कपिशयत्याशावधूनां मुखम् ॥

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"The lustre of the evening clouds in the guise of giving the world the beauty of the kusumbha flower, is actually adorning the breasts of the women in the harem of Varuṇa with sandal paste. It shaking hands with the flames of the subterranean fire reddens the faces of the damsels of the ten directions". The alaṁkāra Samāsōkti is found here. The lustre of the evening cloud is compared to a youth who illicitly enjoys the woman in the western horizon (the western horizon has become reddened and it is conceived here as a woman whose face has become flushed due to bashfullness after undergoing amorous sports with a youth). After that it goes to enjoy the other damsels (namely the ten directions) who become angry with it for enjoying the company of the maiden in western horizon formerly. (It may be noted that it bears marks of contact with the damsels of western horizon, namely, redness which the other maidens—light directions—have noticed.) The metre used is Śārdūlavikrīḍitam.

"The stars in the sky appear like the drops of water from the celestial Ganges when disturbed in the course of Śivaś dance, and create an illusion that they are the pearls separated from the necklaces of the celestial harlots as they are engaged in amorous sports at the festival of Cupid."[66] The Utprēksā alaṁkāra is found in this verse. The metre is extremely suitable to the contents of the verse.

The poet's descriptions of the moon,[67] breeze,[68] mid noon.[69] harlots[70] ect. are of a high order. He seldom uses shorter metres.

DRAMATIC EFFECT

As a drama, it does not come to a high standard. But considered as a poem its merits are rather of a high order. There is much of narration and very little action.

The prologue is very long. It contains long and dull descriptions of the temple at Sthalī, the city of Kozhikode and the patron of the poet king Mānavikrama. The first part of the act is taken up with the reactions of the king after he has seen Vasumatī in a dream. He is engrossed in thoughts of his beloved and his friend Vātandhaya tries to distract his attention. The dialogues between Vikrama and Vātandhava are long, weary and dull. It is immediately followed by the king's efforts to pacify his queen. Here there are some elements of humour in the explanation furnished by the maid servant to the queen about the words uttered by her lord in his dream and the consequent dilemma caused to the queen. She is ultimately forced to abandon her anger towards her lord.

66. *Ibid.*, Act. III, Śl, 12, p. 86.
स्फुरन्ति गगनाङ्गणे नटनचण्डचण्डीपतिभ्रमिभ्रमितजाह्नवीसलिलबिन्दुसन्देहदाः !
स्मरोत्सववशंवदत्रिदशवारवामेक्षणाकुचत्रुटितमौक्तिकभ्रमद्विभ्रमास्तारकाः ॥
67. *Ibid.*, Act. III, Śl. 21, p. 89.
68. *Ibid.*, Act. I, Śl. 56, p. 31.
69. *Ibid.*, Act. I, Śl. 62 and 63, p. 42.
70. *Ibid.*, Act. III, Śl. 11, p. 86.

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The second act begins with a description of the king's pangs of love. It is almost a repetition of the first act. The scene where king Vikrama and his Vidūṣaka are watching Vasumatī who is undergoing pangs of love inside the Mallikā bower by hiding themselves behind the creepers do not appeal to us, though it is beautiful. The dialogues are uninteresting and do not possess freshness and vigour. There are no significant dramatic elements in this act capable of drawing the attention of the spectators.

The third act describes the sufferings of Vikrama on account of pangs of love for Vasumatī. This is again a repetition of the first and second acts. There are however some elements of dramatic interest at the end of the act. The king falling into a swoon, the stir caused in the mind of Vātandhaya, Hamsikā throwing the celestial flower at the king and finally the intervention of Vasumatī and her placing her hands on the chest of her lover and the sudden revival of the king from his swoon are highly dramatic events. The end of the act sees the king going to pacify his queen who is announced earlier as intending to commit suicide.

The fourth act deals with the attempts of the king to pacify his queen in whose body the demoness Rudhirakaṇṭhī has entered to create mischief. It is a repetition of the first act. Further the entire scene is unnecessarily over drawn. There are some significant events at the end of the act, namely, Vātandhaya stealing the celestial flower from Vasumatī, her maid creating a commotion by making a loud announcement that the Vidūṣaka has carried away the flower and the queen coming back to her senses on hearing the name of the magic destroyer celestial flower.

The fifth act is devoted to a long and uninteresting description of the king's pangs of separation, for Vasumatī has been abducted by a demon. Vikrama is in a delirium stage and he addresses the various animate and inanimate objects around him as to whether they have seen his beloved. He then falls into a swoon unable to bear the agony. He is revived by Suśīlā. He is informed that Bhadracaṇḍikā has returned from her pilgrimage and that having come to know of the abduction of Vasumatī by her supernatural power has redeemed her from the clutches of the demon.

The sixth act gives a lingering description of the king's joy on hearing the news of the redemption of his beloved. This is followed by the arrival of Vasumatī and the queen accompanied by Bhadracaṇḍikā and others. The king is reunited with Vasumatī and the queen agrees to their marriage.

From the above analysis, it can be seen that the drama will not be a success on the stage. Its theme and structure are sterotyped and devoid of any originality or novelty.

Time and place of action

The first act of the play begins in the early morning as is clear from Mantragupta's remarks.[71] The place of action is at first the palace of the king. It shifts

71. *Ibid.*, Act. I, p. 11.
अये, समुपस्थितैव सम्प्रति चक्रवाकमिथुनानन्दसाक्षिणी प्राभातिकी वेला !

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later to his garden. The first act appears to end in midnoon. The Vidūsaka informs the king about the advent of mid-noon and his own appetite.[72] There is no interval between Acts I and II. In this connection the remark of Vātandhaya on seeing his friend lost in thoughts of Vasumatī as to whether he has not yet completed his midday worship is worthy of notice.[73] It has its background at first in the garden of the king and then later on in the garden of the minister. It appears to end in the evening.[74]

There is no gap of time between Acts II and III. At the end of the interlude to the third act, Suśīlā describes the sunset.[75] The place of action is the garden of the king. There is no interval between Acts III and IV. The place of action continues to be the king's garden. The fourth act seems to take up the entire night and it appears to end in the early morning of the next day. The king describes the garden of the minister.[76] This nevertheless indicates early morning when flowers blossom and bees gather to take honey from them producing a humming sound. There is no time gap between Acts IV and V. The fifth act ends in the evening of a rainy season.

There is an interval of one night between Acts V and VI. From the words of Vātandhaya one comes to know that it begins in midnoon.[77] It has its background in the king's garden. The play ends in the evening. From the above it can be seen that the play runs into three days and that there is a gap of one night between Acts V and VI.

Technique

The play has four benedictory verses. The play proper is introduced through a device called Prayōgātiśaya. The plot is the creation of the poet.

There is a Śuddha Viṣkambha in the beginning of the first act. The minister Mantragupta and the Kāñcukīya take part in it. Through it is revealed the efforts of the anchorite Bhadracaṇḍikā to unite Vasumatī with Vikrama. In the beginning of the fourth act, there is a miśraviṣkambha. The demon and his servant another demoness by name Rudhirakaṇṭhī take part in it. Through it is made known the plot forged by the two, namely, to abduct Vasumatī by the demon and the entering of the body of the angry queen by the demoness to create mischief.

72. *Ibid.*, Act. I, p. 41.
गता देवी ! सूचयति च मम ज्वलज्जठरानल आगतं मध्याह्नसमयम् !

73. *Ibid.*, Act. II, p. 49.
अपि मध्याह्नसन्ध्याजपो न निवृत्तः !

74. *Ibid.*, Act. II, p. 79.
अये, परापतितैव भगवती सन्ध्या !

75, *Ibid.*, Act. III, V, 2, p. 82.

76. *Ibid.*, Act. V. p. 150.
तदनेनैव नवकुसुमोद्गीर्णपरागपांसुलेन गुञ्चद्भ्रमरघूर्णिताशामुखेनामात्यभवनोपवनवर्त्मना गच्छावः !

77. *Ibid.*, Act. VI.

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There is a Pravēśaka in the beginning of the second act. Suśīlā, the maid of Bhadracaṇḍikā and Ulpalikā, the maid servant of Vasumatī take part in it. Through it is announced the departure of Rudravētālikā for arranging a meeting between Vikrama and Vasumatī who have already seen each other in their dreams and who consequently have been smitten with love for each other. In the third act also there is a Pravēśaka. Suśīlā, the maid of Bhadracaṇḍikā takes part in it. From her words, it is known that Bhadracaṇḍikā has gone on a pilgrimage and that she has been left behind to console Vasumatī. Vikrama has decided to wed Vasumatī and that the above news has been conveyed to Vasumatī through a Brahmin. Suśīlā has thought of arranging a meeting of the two lovers in the Candrikā maṇḍapa. In the fifth act, there is a cūlika. Through it is informed the king's pangs of separation from Vasumatī who has been abducted by a demon.

The Sandhis along with Arthaprakṛtis and Avasthās are discussed blow:

Mukha Sandhi:

It commences in the first act of the drama. King Vikrama sees Vasumatī in dream and he falls in love with her. Here we find the germination of love. Both Bīja and Ārambha are also found. At the end of the act, we find the hero lost in thoughts of Vasumatī. Mukha Sandhi comes to an end here.

Pratimukha Sandhi:

It begins in the second act. Vikrama is so much infatuated with love for Vasumatī that his mind does not think of any other thing. He suffers pangs of love very intensely. Various cooling materials brought to reduce his agony by Vātandhaya serve him no good. Here we find the further development of love. Likewise Vasumatī is affected. By chance the two lovers meet each other for the first time. Their love becomes strengthened. The Pratimukha Sandhi concludes at the end of the second act. In the second act is found both Bindu and Prayatna. The king's desire to see his beloved in flesh and blood for the first time gets fulfilled and consequently his love for her becomes more and more intense.

Garbha Sandhi:

It commences from the beginning of the third act and concludes with the end of the same act. The hero is suffering intensely pangs of love. So severe his agony becomes, he falls into a swoon. But Vasumatī who is nearby touches him and he is revived. The hero is thus restored to normalcy. He goes to pacify the queen who is offended with him for his love to Vasumatī.

Avamarśa Sandhi:

It begins in the fourth act of the drama. The hero is able to appease his queen. But soon he hears the distressing news of the abduction of his beloved Vasumatī by some demon. The hero is lost in sorrow and he becomes temporarily insane. At the end of the act, he hears the heartening news of the rescue of Vasumatī and he becomes happy. The end of the fourth act marks the end of Avamarśa Sandhi as well.

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Nirvahaṇa Sahdhi:

It takes up the entire fifth and sixth acts. The queen is agreeable to her lord marrying Vasumatī and she herself brings the latter with her the presence of the king. The king is very happy by the welcome change in the character of his queen. Soon the hero and the heroine are married and thus the consumation is reached. Both Kārya and Phalāgama are also found in this act.

INFLUENCE OF OTHER SANSKRIT POETS

The influence of Kālidāsa, Harsa and Rājaśēkhara is found in this drama. In the plot construction, he is indebted to Kālidāsa and Harṣa and in the genera style and the diction of the verses, he follows Rājaśēkhara.

1. *Śākuntala*:—

Vasumatīvikrama	*Śākuntalā*
(1) The second act of Vasumatīvikrama is written almost on the model of the third act of Śākuntala.	
(2) In the two verses under reference we find similarity in ideas and expressions.	
Vasumatī in reply to the question asked by Mṛṇālikā about the cause of her agony says that she can find no other cause that the excitement from the dream which she had in the previous night. Vikrama who overhears this conversation of Vasumatī says aside that "Her agony cannot be entirely due to the dream. It may be the effect of the trumpet call of victory of the god of love. But it is definite that this is the transformation of the good deeds of some body."[78]	In the second act, king Duṣyanta informs his Vidūṣaka that he saw Śakuntalā, a a maiden of unparalleled beauty and that he was fascinated by her. He describes her beauty to him as follows: "Her faultless form is a flower not (yet) smelt, a delicate sprout not (yet) plucked by nails, jewel not (yet) perforated, fresh honey whose flavour is (yet) untasted, as if the fruit of merits not (yet) divided; I know not whom the creater will approach as the enjoyer here."[79]
(2) In the two verses under reference, we find great similarity in the situation and ideas.	
In the second act after the departure of Vasumatī, the king enters	In the first, act the king sees Śakuntalā and is struck by her beauty. As

78. *Vasumatīvikrama*, Act, II, Śl. 24 p. 70.
न केवलं स्वप्नसमुद्भवोऽयमस्या विकारोऽङ्गजवैजयन्त्याः !
जन्तोः परं सञ्चितपुण्यभूम्नः कस्यापि तस्योत्कटपाकभेदः ।।

79. *Śākuntalā*, edited by A.B. Gajendragadhkar, Act, , Śl. 10, p, 41.
अनाघ्रातं पुष्पं किसलयमलूनं कररुहैरनाविद्धं रत्नं मधुनवमनास्वादितरसम् !
अखण्डं पुण्यानां फलमिव च तद्रूपमनघं न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ।।

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arbour and examines the various coupling materials like the garland of lotus flowers. Addressing it he says "Oh garland of lotus flowers, you are indeed possessed of very rare and great virtues. You are nevertheless fortunate; for you adorned the big breasts of my beloved which was pale on account of the pangs of love.[80]

he is watching her, a bee comes and attacks her face. King Dusyanta admires the bee for having got an opportunity to taste the sweet honey from the lips of Śakuntalā. He addresses the bee as follows! "You touch repeatedly her quivering eye, the corners of which are tremulous; hovering near her ear you sweetly hum as though whispering a secret of (love). Inspite of her waving her hand, you drink her lower lip, the all in all or essence of enjoyment (whilst) we (0) bee; are undone through search for truth (regarding her) you indeed are blessed."[81]

2. *Kumārasaṁbhava* :

(1) The verses under reference bear similarity in the matter of phraseology.

King Vikrama describes his beloved Vasumatī lying on the bed of lotus leaves in side the latā maṇḍapa.[82]

Kālidāsa describes the face of Pārvatī similarly.[83]

(2) In the verse under reference Dāmōdara gives expression to a saying identical to the one found in the Kumārasaṁbhava.

In the second act, Rudravētālikā comforts Vasumatī who is undergoing pangs of separation as follows: "Oh dear, do not be grief stricken. The person whom you love also has

In the fifth sarga, Kālidāsa describes the mental affliction caused to Pārvatī on finding the god of love burnt by Lord Śiva. "Pārvatī with her desires frustrated by Lord Śiva, the trident holder as

80. *Vasumatīvikrama*, Act. II, Śl. 41, p. 78.
श्लाघ्योऽस्यगण्यमहिमाचयमुद्रितोऽसि धन्योऽसि मृग्यविभवोऽसि मृणालहार !
येन त्वया मदनसञ्ज्वरपाण्डुमूले तुङ्गे पयोधरभरे लुठितं प्रियायाः ॥

81. *Śākuntala*, Act. I, Śl. 23, p. 16.
चलापाङ्गं दृष्टः स्पृशसि बहुशो वेपथुमतीं रहस्याख्यायीव स्वनसि मृदुकर्णान्तिकचरः !
करं व्याधून्वत्याः पिबसि रतिसर्वस्वमधरं वयं तत्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥

82. *Vasumatīvikrama*, Act. II, Śl. 10, p. 57.
प्रवालकेलितलिमे शयाना मृणालहारा नवविद्रुमाभे !
एषां विधत्ते कुतुकं दृशोर्मे सन्ध्याम्बुदे चान्द्रमसीं कलेव ॥

83. *Kumārasaṁbhavam*, Canto, I. Vs. 43 and 44, p. 209, Benares.
चन्द्रं गता पद्मगुणान्न भुङ्क्ते पद्माश्रिता चान्द्रमसीमभिख्याम् ।
उमामुख तु प्रतिपद्य लोला द्विसश्रयां प्रीतिमवाप लक्ष्मीः ॥
पुष्पं प्रवालोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम् !
ततोऽनुकुर्याद्विशदस्य तस्यास्तामौष्ठपर्यस्तरुचः स्मितस्य ॥

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fallen in love with you; for it is an established practice that brides consider as the most zealous and sought for in this world the love borne by their lords towards them.[84]

he has—the mind born cupid reduced to ashes before her own eyes in the manner described above, condemned her own beauty, in her heart; for (one's) beauty has its reward when it wins the love of one's husband.[85]

1. *Ratnāvalī* :

The verse under reference in the prologue of Vasumatīvikrama is modelled on a verse found in the prologue of Ratnāvalī.

"The hero who is the seat of great virtues is the king of Kerala. The poet who is the seat of good words is the great Dāmōdara. The story is colourful and the delight derived is indeed similar to the delight got by drinking nectar. The audience too is good and sweet natured and is capable of relishing each and every sentiment."[86]

"Śrī Harsa is a clever poet and the audience also are judges of merit; the story of Vatsarāja is fascinating in the world and we are skilful in the historionic art. Each one of these circumstances would even singly lead to the attainment of the desired result; much more so when through the accession of my good fortune all these advantages have come."[87]

2. King Vikrama undergoing pangs of love describes the maiden he saw in the dream as follows: "Her trusses of hair are similar (in colour) to darkness. Her smile are similar (in whiteness) to the white jasmine flowers. Her face destroys the lustre of the moon. Her hands are soft and tender. Her breasts are similar to

In the second act king Udayana sees the picture of Sāgarikā and describes her form as follows: "My sight, reluctantly passing over her thighs and wandering for a long time over her hips, rests upon her waist with its wavy triple folds; and now as if thirsty; it gradually ascends her heaving breasts and expectantly looks now and again at her eyes which shed

84. *Vasumatīvikrama*, Act. II, V. 32, p. 73.
मा मा विषीद प्रणयोदयस्ते यस्मिन्नसौ त्वय्यपि बद्धरागः !
यद्वल्लभानां हृदयङ्गमत्वं तदेव मृग्यं भुवने वधूनाम् ।।

85. *Kumārasaṁbhava*, Sarga V, V. 1, p. 235.
तथा समक्षं दहता मनोभवं पिनाकिना भग्नमनोरथा सती !
निनिन्द रूपं हृदयेन पार्वति प्रियेषु सौभाग्यफला हि चारुता ।।

86. *Vasumatīvikrama*, Act. I, V. 12, p. 9.
नेता सर्वगुणोत्तरः पुनरसौ शैलाम्बुराशीश्वरः प्रोढोऽयं कविः प्रशस्तवचनस्थेमा च दामोदरः !
चित्रा चैव कथा सुधालहरिका सब्रह्मचारिण्यहो रम्यैषा च सभा स्वभावमधुरा तत्तद्रसज्ञायिनी ।।

87. Ratnāvalī, Harsha, Act. I, Śl. 5, p. 4, Poona, 1954.
श्री हर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम् !
वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुनर्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ।।

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Kalyāṇa mountains in possessing identical qualities. Her eyes are as beautiful as that of the deer. Her thighs are as charming as the chariot of the God of love. Her feet defeat the beauty of the lotuses.[88]

drops of tears."[89]

In the forth act king Vikrama appeals to his queen to shed her anger towards him. "Oh desist. desist, my dear, from this rash attempt of yours; where can I, your slave serving your feet, can go. I am your servant and I am guilty of leading a loose life. But what can I, baked by pangs of separation, do?"[90]

In the forth act, the king rushes to rescue Sāgarikā who is encircled by fire. He cries aloud "stay, fire stay, with hold thy constant somke. Why in vain dust thou raise aloft thy circling flames? What harm canst thou do to me whom the fire of severence from my beloved, fierce as the fire of doom, could not consume"?[91]

88. *Vasumatīvikrama*, Act. I, Śl. 33, p. 16.
ध्वान्ताडम्बरकारिका कबरिका कुन्दावदातं स्मितं चन्द्रान्ध्यप्रतिपादनं च वदनं लालित्यभाजौ भुजौ !
कल्याणाद्रिगुणानुगं स्तनयुगं तस्याः कुरङ्गीदृशः कामस्यन्दनमोहनं च जघनं दत्ताब्जखेदे पदे ॥

89. *Ratnāvalī*, Act. II, Śl. 9, p. 70.
कृच्छ्रेणोरुयुगं व्यतीत्य सुचिरं भ्रान्त्वा नितम्बस्थले मध्येऽस्यास्त्रिवलीतरंगविषमे निष्पन्दतामागता !
मद्दृष्टिस्तृषितेव संप्रति शनैरारुह्य तुङ्गौ स्तनौ साकाङ्क्षं मुहुरीक्षते जललवप्रस्यन्दिनी लोचने ॥

90. *Vasumatīvikrama*, Act, IV, Śl. 7, p. 131.
विरम विरम मुग्धे साहसादेवमस्मात् क्व नु चरणनिषेवी वर्ततां भृत्यलोकः !
अयमपि तव दासः स्वैरचारापराधी प्रियजनविरहार्त्या पङ्किलः किं करोतु ॥

91. *Ratnāvalī*, Act. IV, V. 16, p. 168.
विरम विरम मुग्धे मुञ्च धूमानुबन्धं प्रकटयसि किमुच्चैरर्चिषां चक्रवालम् !
विरहहुतभुजाहं यो न दग्धः प्रियायाः प्रलयदहनभासा तस्य किं त्वं करोषि ॥

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VIII

CANDRIKĀKALĀPĪḌA

Auhtor :

The author of the drama is Prince Rāmavarman. From the prologue, it is known that he was the nephew of king Kēralavarman of Kolattunāṭu, who is described as the younger brother of king Ravivarman.[1]

Dr. Kunjunni Raja assigns the author to the first half of the 15th century A.D.[2] The drama was written for enactment at the Caitra-yātrā of Cellūr temple. In the fifth act, the dramatist makes a reference to Vēdavana and the goddess of that place.[3] Vēdavana can be identified with Vēdāraṇya or Vēlaṅgāḍu being the native place of Payyūr Bhaṭṭas. There is also a temple of Cōpālikā in that place.[4] The shrine of the goddess referred to by the dramatist must be to the same.

Other Works :

Bhāratasangraha : Bhāratasangraha is a poem dealing with the story of Mahābhārata. The poem is availabe now from the beginning to only the middle of the twentyfifth canto.[5] The autobiographical details of the poet in the poem agrees with those in the drama.[6]

PLOT

The drama commences with an invocatory verse in praise of Śiva. The stage director greets the actress and conveys to her the desire of the connoissiers gathered

1. *Candrikākalāpīḍa*, Act. I, p. 3. The present study is based on a transcript prepared from the manuscript R. No. 2764 of the Govt. Oriental Manuscripts Library, Madras.
. . . . . महाराजस्य श्री रविवर्मणो कनीयसो मूर्तस्येव कोलभूभागधेयस्य श्री केरलवर्मणः सहोदरीसञ्चातेन जगन्निवासपादाम्बुजमधुव्रतेन सरस्वतीरमाकृपाकटाक्षपात्रीभूतेन रामवर्माभिधेयेन कविराजेन विरचितं शृङ्गाररसभूयिष्ठं चन्द्रिकाकलापीडं नाम नाटकं सप्रयोगमभिनीय आर्यमिश्रानुपास्महे !
2. *CKSL.*, p. 59.
3. *Candrikākalāpīḍa*, p. 78.
4. It is the family temple of Payyūr Bhaṭṭas.
5. A manuscript of the work R 4483 is available in the Govt. Otiental Manuscripts Library, Madras.
6. *CKSL.*, pp. 58-59.

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for the Caitra Yātrā of Cellūr temple to have a new play enacted. The actress seeks his opinion and he suggests the play Candrikākalāpīḍa by Prince Rāmavarman. She expresses her surprise at the suggestion leaving aside the well-known dramas of Kālidāsa and Bhavabhūti. She asks him as to whether it would be possible to entertain the audience by enacting the above said play. The stage director dispells her misgivings saying : "Does not any new girl appear honourable when the air is pervaded by the fragrance of musk? Is not the new arrow of Cupid capable of piercing the heart (of lovers) ? Cannot a newly married girl give immense pleasure to her lord? So also the words though new will certainly contribute to the delight of the learned."[7] The actress then sings a song.

The drama begins with an interlude. The chamberlain Jarandhara is going to the music apartments at the behest of queen Līlāvatī to meet the music teacher Sangītasāgara and enquire of him as to the progress made by his pupil Candrikā in playing on the vīṇā. On the way he meets Vinayandhara another attendant in the palace. The latter is going to meet Queen Līlāvatī to present to her a divine bracelet given by king Kalāpīḍa. Both the attendants greeet each other. They disclose to each other their missions. From their conversation, it is known that Kalāpīḍa had come to know of Candrikā, from prince Navakāmadēva. At the end of the interlude Vinayandhara and Jarandhara go to perform their respective duties.

In the first act Kalāpīḍa confers with his minister Bhūribhūti in the conference hall. The king had sent a message to the king of Kaliṅga asking him to release the latter's half brother Kandarpaśēkhara kept in detention.[8] The king of Kalinga replied agreeing to release the prince subject to the condition that the king of Kāśi would release in return Subāhu, the minister of Mālava. He further informed him that the daughter of Kandarpaśēkhara is missing and that he is making every effort to trace her. Both the king and his minister discuss the reply sent by the king of Kalinga. Kalāpīḍa is angry by his reply and he asks his minister to send an army under the command of Śūraśēkhara to crush the impolite king. Bhūribhūti immediately goes to carry out the royal command.

Meanwhile, Gālaya, the Vidūsaka appears before the king. He has gone to meet queen Līlāvatī as ordered by the king. He has noticed the vīṇā called Kalāvatī in the queen's apartments and has come to know from prince Navakāmadēva that the said vīṇā is played by Candrikā. He has further arranged to bring Candrikā before the presence of the king. He greets the king and conveys to him the result of his

7. *Ibid.*

कस्तूरीशुभगन्धवासितदिशा मान्या न किं नूतनी पुष्पेषोरिषुरेषचित्तदलने नव्यो न किं पन्डितः !
कुर्यात्किं न परां कुरङ्गनयना यूनो नवोढा मुदं तस्मात्तद्भणितिर्नवापि विदुषां तोषाय नूनं भवेत !!

8. It appears that Kandarpaśēkhara was sent out of the country for some undisclosed reason by the king of Kaliṅga. Subsequent to his exile from Kaliṅga he seems to have gone to meet his friend, the king of Kāśi. But on the way, under the instruction from the king of Kaliṅga, his father-in-law, the king of Magadha intercepted him and having captured him sent him to his son-in-law's court where he is kept interned.

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mission. The voice of the gate-keeper is heard announcing that the minister Bhūribhūti has carried out his master's command (i.e., sending an army to crush the Kaliṅga king). Further two musicians, Sangītasāgara and Rāgapārīṇa, are waiting to display their proficiency in music. The king asks to usher in the visitors.

The musicians enter and pay their respects to the king. Sangītasāgara, who hails from Kuntala and patronised by Līlāvatī complaints to the king that he was insulted by Rāgapārīṇa who told him that he would not bear comparison even to the bearer of his vīṇā. Rāgapārīṇa refutes his allegation. Both of them individually request the king to judge their skill in music.

The king is lost in thoughts. He is afraid that his queen Līlāvatī would be offended in case he favours Rāgapārīṇa in the contest. He therefore asks Vinayandhara to bring the queen and the anchorite Prajñātavatī to his presence.[9] He thinks that the task of judging the merits of the two musicians can be entrusted to the anchorite who is impartial. Soon the queen accompanied by the anchorite arrives. The king discloses to the queen and the anchorite the problem he is facing. The latter suggests that the best way to assess the merits of the two musicians would be to judge the performance of their respective pupils. Līlāvatī is not pleased with her suggestion since she does not want Candrikā, the disciple of Sangītasāgara to come before the king. But at last, she reluctantly agrees to the suggestion. The two musicians are asked to bring their disciples to the music hall and conduct the performance. They agree and they go to bring their pupils to the music hall. King Kalāpīḍa accompanied by the queen, the anchorite and the Vidūṣaka goes to the music hall to witness the performance.

Act II

In the second act Kalāpīḍa is seated in the music hall along with Līlāvatī, Prajñātavatī, Gālava and others. The king enquires of the anchorite as to which among the two musicians should be asked to start. The anchorite suggests Sangītasāgara, who is known to be a favourite the queen. The king agrees and orders Vinayandhara to summon Sangītasāgara. Soon Sangītasāgara comes along with his disciple Candrikā. The king gets wonder struck on seeing her unparalleled beauty and he expresses his admiration for her to his bosom friend Gālava.[10]

As directed by the anchorite, Candrikā sings a Tripadī-song in praise of Cupid. The king admires the song very much. He calls Sangītasāgara and conveys to him his great appreciation of the performance of his disciple Candrikā. Sangītasāgara is highly delighted. The anchorite also pays tribute for the excellent performance of his disciple. Soon Sangītasāgara and Candrikā depart. It is now Rāgapārīṇa's turn to

9. *Candrikākalāpīḍa*, Act. I, p. 14.
रागपारीणें स्निग्धतरं मां देवी शङ्कते ! अतः प्रज्ञातमतिसहितया देव्या सह अस्माभिरेष संवादः श्राव्यः !

10. *Ibid.*, Act. II, p. 25.

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exhibit his proficiency. A voice is heard announcing the advent of mid-day. Gālava informs the king that he is feeling hungry. The king tells Rāgapārīṇa that since it is already late he would witness his performance after sometime. Rāgapārīṇa agrees and makes his exit. The queen with the anchorite goes to the harem. The king is lost in thoughts of Candrikā and he describes her beauty at length to his Vidūṣaka.

Act III

The third act begins with an interlude. The birthday of the king is to be celebrated shortly. Prajñātavatī has thought of presenting to the king fruits on that occasion. She therefore sends her disciple Prabōdhavatī to the royal garden to get some good fruits. The disciple comes to the garden and meets the garden keeper Kalakaṇṭhikā. From their dialogue, it is known that the anchorite is interested in Candrikā and that the king is thinking of her always. At the end of the interlude Prabōdhavatī takes from the keeper a good Dāḍima fruit and goes to meet her preceptor. Kalakaṇṭhikā goes to meet Līlāvatī to invite her for the *dōhada* to the Kuravaka plants. The interlude thus comes to an end.

Kalāpīḍa is immersed in thoughts regarding Candrikā. The Vidūṣaka is also with him. He has earlier gone with a massage from the king to meet Kumudinī. He tells him that Kumudinī has promised all help to bring about his union with Candrikā. The king is pleased though complaints to his friend that he is mercilessly tortured by the arrows of Cupid. He then conveys to him an important news which he has heard from Utpalamālikā that Padminī is coming to Kāñcanakamala lake to enjoy acquatic sports with her lord. He therefore suggests to him to go to the lake. The king agrees and accordingly the two go to the lake. On the way, the captivating scenery and gentle breeze instead of alleviating the king's agony increases it. His memories of Candrikā get soon refreshed.

Gālava feels a throbbing sensation and he tells that something good is in store for them. Soon they espy a bower of Mādhavī creepers. The Vidūṣaka finds a young woman resting on the platform inside it. He shows his friend what he saw. The king feels very happy by the sight, for the woman was none other than Candrikā.

Candrikā has come on the orders of Līlāvatī from the palace for the *dōhada* to Kuravaka plants in the royal garden. But on the way, she becomes disconcerted by the thoughts of Kalāpīḍa whom she saw in the music concert and whom she has begun to love since. Being in the service of Līlāvatī as an attendant, she is afraid to disclose to anybody the yearnings of her heart. Her agony knows no bounds and she has come to the moonstone platform for relief and comfort. Her friend Kumudinī has gone to meet Līlāvatī and she is yet to return. She thinks aloud of her excruciating agony and her lamentations are heard by Kalāpīḍa and his Vidūṣaka.

Then Kumudinī comes and Candrikā greets her and makes her sit on the platform. Kumudinī discloses that Līlāvatī has promised to reward Candrikā amply when the Kuravaka plants blossomed. Candrikā however does not evince any interest in

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it. Instead, she continues to think of her lover. Kumudinī noting her indifference insists on her to conduct the *dōhada* to Kuravaka plants immediately. Candrikā with great reluctance goes and embraces the Kuravaka plants one by one. The king admires her breasts which become visible when she embraced the Kuravaka plants.[11]

Candrikā discloses her mind to Kumudinī who comforts her. The king overhears and is happy that Candrikā is in love with him. Meanwhile Padminī with her maid Hamsikā arrives in the garden on her way to the Kāñcanakamala lake. Hamsikā reminds her mistress what Gālava has promised her to bring her lord to the lake. Padminī expresses her longing to see her lord. Hamsikā assures that the king would have already come and that they can find him somewhere in the garden. Soon they reach the arbour of Mādhavī creepers near the platform of moonstone. There, Hamsikā sees to her great surprise Candrikā sitting with Kumudinī on the platform. She then shows the same to her mistress. Padminī is also equally surprised by what she saw; for Candrikā is only a maid of her co-wife Līlāvatī and she is not expected to go to the royal garden and sit on the precious moonstone platform. The two conclude that the king would also be there for he is known to be unfaithfull. They look around and to their immense surprise see the king and Vidūṣaka watching Candrikā behind a thicket. Hamsikā tells her mistress that their conjecture proved to be correct. They then watch the activities of Candrikā and the king.

Candrikā is at that time embracing one by one the Kuravaka plants as part of the *dōhada* act for blossoming them. The king is no longer able to restrain himself. He seeks the consent of his friend to appear before his beloved. Gālava agrees and the king accompanied by the Vidūṣaka quietly appears before Candrikā and Kumudinī to their surprise. The two greet him and pay respects. The king takes his seat and holds the hand of Candrikā. Candrikā overwhelmed with bashfullness tries to elude him. Gālava remarks that Candrikā should be honoured like a queen. Padminī who is watching becomes terribly angry and steps out of her hideout loudly asking Candrikā to freely fulfil the desire of her lover. The king and his Vidūṣaka are taken aback by the sudden appearance of the queen. They try to appease her. Candrikā and her friend Kumudinī quietly make their exit.

The queen turns a deaf ear to the pleas made by the king and his Vidūṣaka. She goes away writhing with anger. The king follows and appeals to her to forgive him. The queen does not hear him. The king falls at her feet and seeks pardon.[12] But the queen ignoring his pleas departs. The king is at a loss to find a way to please his queen.

Act IV

The fourth act begins with Kalāpīḍa conversing with his chamberlain

11. *Ibid.*, Act. III, p. 43.
12. *Ibid.*, Act, III, p. 53.
प्रिये मदीयोऽविनयो मर्षणीयः !

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Vinayandhara. The king is thinking of his beloved Candrikā. He enquires of Vinayandhara whether his friend Gālava has come. Vinayandhara informs him that the Vidūsaka has not yet come. Gālava then appears and greets the king. The king receives him and sends Vinayandhara to find out whether Līlāvatī has completed her religious rites.

Gālava has gone to find out the whereabouts of Candrikā. For, the king has become apprehensive of her safety ever since his secret love with her has been detected by Padminī. The Vidūsaka furnishes him a full account of his mission. He tells him that Candrikā with Kumudinī has been put in the prison by Līlāvatī who came to know of the love existing between her maid (Candrikā) and her lord through Padminī. Candrikā's release can be secured only with the help of the divine bracelet which is in the hands of Līlāvatī. The king on hearing the imprisonment of Candrikā becomes worried. The Vidūsaka tries to cheer his spirits. He whispers in his ears a secret plan to free Candrikā. The king becomes overjoyed on hearing the plan.

Vinayandhara arrives and informs him that Līlāvatī is in the *Candraśālā* hearing Purāṇic stories expounded by Prajñātavatī. The king decides to meet the queen and Gālava also agrees. They then go to the *Candraśālā*. The king alone at first enters the *śālā*. Līlāvatī and Prajñātavatī receive him. Then the Vidūsaka makes his entry with musk in his hand, dressed like a mad man and singing. He roars proclaiming that he will satisfy the spirits by offering his blood[13] and falls down senseless. The queen along with others are filled with grief at the misfortune that befell the Vidūsaka. The king suggests the anchorite to sprinkle holy ashes on him. No sooner does she apply the ash on his body than the Vidūsaka stands up. With his eyes fuming in anger, he loudly announces that a gandharva by name Majjaghōsa has entered his body and the spirit would leave only at the cost of his life. He then requests the queen to take care of his wife who is pregnant. After saying these words, he cries and shivers. The queen is touched by his pathetic words and sheds tears. Meanwhile the Vidūsaka helped by the chamberlain leaves.

The king expresses his anxiety to the anchorite over the condition of his friend. The anchorite assures him that the Vidūsaka would soon be freed of his trouble under the care of the well known spiritual teacher Sarvajñaśēkhara. Sarvajñaśēkhara pronounces that only with the aid of the divine bracelet, it would be possible to drive out the gandharva from the body of the Vidūsaka. The queen on hearing these words hands over the divine bracelet. The chamberlain with the divine bracelet in his hand goes. Prajñātavatī striking an optimistic note remarks that she believes that the Vidūsaka would soon be normal.

The chamberlain arrives again and announces that the Vidūsaka has become free from the evil influence. The queen is overjoyed to hear the news. The chamberlain says that the spies sent to various countries have returned and that they are waiting. The queen advises him to grant them audience. The king requests the

13. *Ibid.*, Act. IV, p. 59.
अस्य ब्रह्मबन्धोः रुधिरेण भूतगणं तोषयामि !

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queen to take rest. The queen agrees.

Meanwhile, the Vidūsaka meets the king and discloses how he effected the release of Candrikā. He tells him that he conveyed a false order of the queen granting amnesty to all prisoners on the occasion of the capture of Ujjain fort by her brother Vīraśēkhara to the prison keeper and thus secured the release of Candrikā. The king congratulates him for the skill he displayed in freeing his beloved from the prison. The Vidūsaka then discloses to him that he has lodged Candrikā in the Mōhanabhavana. The king desires to see her. The two then proceed to the Mōhanabhavana.

They soon reach the Kadalī-bhavana and through the diamond door they see Candrikā with Kumudinī. Candrikā is longing to see her lover. She sees a sculpture of her lover given to her by Gālava. Soon, she is attracted by the voice of the Vidūsaka and she looks round. To her great surprise; she sees the Vidūsaka and her lover. Kumudinī and the Vidūsaka under some pretext discreetly make their exit. The king amorously embraces her. Candrikā in vain tries to go since she becomes bashful.

The Vidūsaka is taking rest in the royal garden. Padminī and Hamsikā come to the royal garden. The queen is anxious to see her lord. She meanwhile receives a message from Līlāvatī seeking her consent to release Candrikā from prison. She gives her consent and the maid goes. As the queen and her maid go through the garden, they hear the Vidūsaka loudly praising Candrikā. Haṁsikā is annoyed by the faithlessness of the Vidūsaka who after having eaten the sweets given by her lady is praising Candrikā. She decides to bind the Vidūsaka with the creepers. Padminī wholeheartedly approves her plan. The two bind the Vidūsaka with creepers of the Bālacandana plant. The Vidūsaka engrossed in wishful thinking is not aware that he has been bound. After completely binding him with creepers, Haṁsikā drops a creeper on his neck. This serves to rouse him from his thoughts. Mistaking the creeper on his neck as a cord thrown by the God of death, he cries aloud for help. The queen with her maid meanwhile hides themselves. The Vidūsaka's cry for help is heard by the king and Candrikā who immediately rush to his aid. Kumudinī also reaches the spot. The king tells the Vidūsaka that what fell over his neck is only a creeper. The Vidūsaka feels relieved and confides to him the fear that gripped his mind. He tells him that he feared that the false statement that he would die of a gandharva attack is coming true. Meanwhile, Padminī who with her maid is hiding behind is surprised to see Candrikā so suddenly in the company of the king, for she has only just then given her consent for the release. She concludes that Candrikā would have been released much earlier without the knowledge of Līlāvatī. She comes into open and derisively blesses Candrikā and the king. The king tries to pacify her. But Padminī is in no mood to hear him. She calls Haṁsikā and asks her to inform Līlāvatī of the news. Haṁsikā goes to meet Līlāvatī.

Haṁsikā returns soon and informs Padminī that Līlāvatī has decided to look after Candrikā personally from thenceforth. She then speaks something in her ears. Both the king and the Vidūsaka are filled with apprehension at the turn of events. At that time, Jarandhara arrives and in excitement announces to the king

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that the elephant Kumuda has accidentally entered the bed chamber of the queen causing fear to the inmates. He requests the king to come immediately and curb the elephant. Padminī is also stricken with fear and she urges her lord to go immediately. Accordingly, the king goes with his Vidūsaka to tackle the elephant. Padminī accompanied by Jarandhara goes to her apartment leaving Candrikā and Kumudinī in the garden. Candrikā expresses her worry that the Kuravaka plants have not put forth flowers. A voice announces that the Kuravaka plants have just blossomed. Candrikā and Kumudinī become happy on hearing the announcement.

Act V

The fifth act begins with an interlude. Kalakaṇṭhikā goes to meet Līlāvatī to inform her that the Kuravaka plants have blossomed. She meets Viśvāsabhūshaṇa, the superintendent of the queen's treasury who was going to the shrine at Vēdavana to offer a gold jacket on behalf of the queen who is anxious about the safety of her son who has gone on a hunt to the Vindhya mountain without her knowledge. Kalakaṇṭhikā enquires him as to whether it will be possible for her to meet the queen. He informs her that the queen is reading a message of her brother Vīrasēna conveying the happy news of the victory of Śūraśēkhara over the king of Kaliṅga and the release of Kandarpaśēkhara and that therefore the present occasion is ideally suited for her to meet the queen. The interlude comes to an end with Kalakaṇṭhikā going to meet the queen and Viśvāsabhūshaṇa going to Vēdavana shrine.

Navamālikā goes to meet Kalāpīḍa to convey him a message of Līlāvatī. The queen expresses her desire to visit the blossomed Kuravaka plants in his company. Navamālikā could not meet the king since he has gone to worship Lord Viśvanātha. She therefore waits for his arrival. Meanwhile, the vaitālika announces the defeat of the king of Kaliṅga by Kalāpīḍa's army. Kalāpīḍa tells the Vidūsaka that he is still perturbed by thoughts of Candrikā. The Vidūsaka assures him that he would soon be free from worries. Līlāvatī has told the anchorite that Candrikā would no longer be treated as a servant and that she would be placed under her care. The king is glad to hear the news.

Meanwhile, Navamālikā meets the king and presents the message from the queen. The king accepts the queen's invitation and accompanied by Navamālikā and the Vidūsaka goes. The queen is waiting anxiously for her lord along with Prajñātavatī and Candrikā. The king arrives and he is happy to find Candrikā also there. He then along with the queen and others sees the blossomed Kuravaka plants. After that, they all get themselves seated. The chamberlain arrives to convey that the minister has informed him that two female artists from Kaliṅga are waiting to see him. The king orders to bring the visitors to his presence. The chamberlain brings the artists. The king enquires about their proficiency. They reply that they are experts in dressing females. Līlāvatī asks them to dress Candrikā in the Draviḍa fashion. The women see Candrikā and immediately stand up and then prostrate

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before her shedding tears. Candrikā also sheds tears. The king is surprised beyond measure by what he saw. He asks the two women the reason. One of them Madanalēkhā recounts to the king the past history of Candrikā. She informs him that Candrika is the daughter of Kandarpaśēkhara and that her real name is Kandarpakēlī. When Kandarpaśēkhara was imprisoned by the king of Kaliṅga, the former secretly sent his daughter under the care of his priest Āryavēdanidhi. She also discloses to him that she has formerly attended on the princess at Kaliṅga.

The king asks them to complete their story. But they express their inability. Prajñātavatī who is sitting nearby explains that she is the younger sister of Āryavēdanidhi and that she accompained the princess along with her brother. After several days of strenuous walk, they reached the banks of the Ganges. Āryavēdanidhi accidentally met with a watery grave in the Ganges. She also discloses to him that while trying to save the life of her brother, she also got separated from Chandrikā as she was carried away by the currents to the opposite bank. Only later on she came to know that Candrikā was rescued by Vīraśēkhara, the son of Śūraśēkhara and sent to the queen's presence after having named her Candrikā. The queen asks the anchorite as to why she has not disclosed this earlier. She explains that once Candrikā was cursed by a sage named Dēvarata and she was to remain a servant for one year and that the period was over only recently.

The chamberlain arrives to consult the king in a state affair raised by the minister regarding the appointment of a king to Kaliṅga for his consideration and orders thereof. The king commands to coronate Kandarpakśēkhara as the king of Kaliṅga.[14] The chamberlain goes to convey the royal commands. He again comes to the king and announcing that Śūraśēkhara has sent a message and hands over the same to him. The king receives it and reads it. Through the message, the commander informes the king that Kandarpaśēkhara is made the king of Kaliṅga. Prince Vīrapīḍa, who has gone on a hunt to the Vindhya mountain defeated in battle king Āhavabhīma in whose country the defeated king of Kaliṅga had taken refuge. He also tells him that the prince was coronated in Ratnapura. The king and the queen are overjoyed by the news brought by the chamberlain. Prajñātavatī congratulates the king for the heroic exploits of his son.

The king then asks the chamberlain to go and convey his orders to release Subāhu and others who are kept in imprisonment. Līlāvatī asks Navamālikā to go and convey to Padminī the story of Candrikā and also seek her consent for the proposal to coronate her (Candrikā) as the queen (*Paṭṭamahisī*) of Kāśi. Navamālikā immediately goes to queen Padminī. She soon returns after meeting Padminī and informs Līlāvatī that the queen has given her consent to the latter's proposal. Līlāvatī then asks Kundalatā to bring the priest Sōmarata. Kundalatā soon brings Sōmarata. As instructed by the queen, Sōmarata coronates Kandarpakēlī (Candrikā) as the queen of Kāśi. The king's happiness knows no bounds.

Prajñātavatī expresses her desire to go to Kaliṅga and meet Kandarpaśēkhara and convey to him the happy news of the coronation of his daughter as the *Paṭṭa-*

14. *Ibid.*, Act, V, p. 90.

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mahisī of the king of Kāśi. The king not only gives her consent but also makes arrangements for her journey to Kaliṅga. He requests the anchorite to come back after fulfilling her engagements. The anchorite nods assent. The king then pronounces the bharatavākya[15].

"May the queen be always pleased with me
May the subjects devote their minds to their respective duties.
May the sages be always interested in realising Brahman, and May the goddess of prosperity remain steady and unrivalled in the country."

CHARACTERISATION

King Kalāpīḍa :

King Kalāpīḍa is the king of Kāśi and the hero of the drama. He is *dhīralalita* and *daksiṇa* by nature. He takes his minister into confidence in all matters of state and conducts the administration of his kingdom through him. He is clever and diplomatic. He creates difference of opinion between the king of Kaliṅga and his brother and puts the latter who is his ally on the throne.

He is equally attached to both of his queens. Though he loves Candrikā very much and is anxious to wed her, he is careful that his love with her does not interfere with his relations with the two queens.

The character of king Kalāpīḍa reminds one of that of king Agnimitra in Mālavikāgnimitra. Agnimitra is brave and noble-minded and behaves impartially with all his queens. Thus one can find that Kalāpīḍa is similar in all respects to the latter. In fact it will be no exaggeration to say that king Kalāpīḍa is a replica of king Agnimitra.

Līlāvatī :

Līlāvatī is the senior queen of king Kalāpīḍa. She is calm and sedate as well as dignified in her manners. She is extremely devoted to her lord. Her relations with Padminī are most cordial. She treats Candrikā well and takes interest in her studies.

She not only becomes reconciled to her lord marrying Candrikā but also takes an active role in bringing about their marriage. Her making Candrikā (Kandarpakēlī) a *Paṭṭamahisī* demonstrates her broad and generous outlook.

She is very solicitous of the welfare of her subjects.

A study of her character shows that she is very noble aud pious by temperament. There is great similarity in characterisation between Līlāvatī and Dhāriṇī in Mālavikāgnimitra.

Queen Padminī :

Queen Padminī is the second queen of king Kalāpīḍa. She is always gay and pleasure seeking. She is easily provocable. She is very respectful to Līlāvatī and abides by her words. She is very suspicious of her lord and is not happy about her lord's love with Candrikā. Ultimately when Līlāvatī seeks her consent for celebrating

15. *Candrikākalāpīḍa*, Act. V, p. 98.
देवि प्रसन्नहृदया सततं मयि स्याः स्वाचारमग्नमनसः सकलाः प्रजाः स्युः !
ब्रह्मावलोकरसिका मुनयो भवन्तु राज्ये वसेत्स्थिरतरानुपमा च लक्ष्मीः ॥

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the marriage of her lord with Candrikā, she readily gives it saying that she always acts as per her words. Padminī compares favourably with queen Irāvatī in Mālavikāgnimitra in character. Irāvatī is known to be irrascible in temperament, proud of herself and distrustful of her lord.

Candrikā :

Candrikā is the daughter of Kandarpaśēkhara. By cruel stroke of fate, she gets herself separated from her parents and comes to serve as a maid of Līlāvatī. She is very charming and timid by nature. She is very obedient to her mistress. She wins her appreciation by making the Kuravaka plants blossom. Again, she is very good in her vīṇa performance.

The poet has portrayed her as a modest meek girl, winning her way slowly to eminence and she stands a fitting comparison to Mālavikā in Mālavikāgnimitra. Mālavikā like her is a lovely, pure-minded and accomplished girl. She is also nobly born and kind at heart. She is endowed with natural gifts such as proficiency in music. She is afraid of the queens. She is affectionate to her lover. Thus one can find many similar features in the characters of Candrikā and Mālavikā.

Gālava :

Gālava is the trusted companion of king Kalāpīḍa. He is clever and intelligent. He helps his friend in his love affairs.

He is often stupid and commits blunders unconsciously which trigger off a host of unexpected events for him to face. Gālava is very witty and is fond of food.

His devotion to his friend knows no bounds and he sees that his friend attains his objective of marrying Candrikā. A study of his character discloses many common features between him and Gautama in Mālavikāgnimitra. Gautama is equally devoted to his friend king Agnimitra. He is ingenius and scheming besides being witty and humorous and helps the king in marrying Mālavikā.

Other characters that are worthy of mention are Prajñātavatī the anchorite, Haṁsikā, the maid to queen Padminī, and Kumudinī, the friend of Candrikā.

SENTIMENT

The main sentiment of the drama is Śṛṅgāra. In the first act, the hero comes to know of Candrikā. He expreses his desire to see his beloved to the Vidūsaka and the latter makes the two lovers see each other in the music hall. This marks the germination of love. One finds here the first phase of Vipralaṁbhaśṛṅgāra, viz. Abhilāṣā. The hero expresses his admiration of the beauty of Candrikā. "I perceive before me this lovely form (Candrikā) whose hair surpasses darkness (in colour), whose face excels the full moon in beauty, whose breasts outbeat the Meru in size and whose thighs make the banks pale into insignificance in lenghth."[16] Here the

16. *Ibid.*, Act. II, p. 24.
कबरीनिरस्ततिमिरं मुखजितपूर्णेन्दुमेरुहारिकुचम् !
जघननिराकृतपुलिनं मम सुमूर्त्तमेतदापतितम् ॥

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ālaṁbānavibhāva is the king Kalāpīḍa. The *uddīpanavibhāva* is Candrikā and her beauty. The heroine too seems to be affected by pangs of love. "Her body is sparkling with drops of perspiration. She is agitated. She seems to have had horripilation. Her lotus like eyes are tremulous. This young girl is heaving sighs slowly."[17] Here the *ālaṁbanavibhāva* is Candrikā. The *uddīpanavibhāva* is the beautiful scenery in the garden. The *anubhāvas* are Candrikā's perspiration, agitation, sighing etc.

In the third act, the hero is undergoing pangs of separation. He always thinks of his beloved.

"Though the girl is out of my sight she has now entered my heart and has thrown me in the boundless ocean of sorrow. Who has got the strength to prevent this? My body becomes lean and numb and my eyes are always filled with tears. This fate is certainly a fool in giving the appelation '*abalā*' to women."[18] Here the second phase of vipralaṁbhaśṛṅgāra is seen namely, *cintā*. The *ālaṁbanavibhāva* is the Kalāpīḍa while the *uddīpanavibhāva* is the natural scenery. The *anubhāvas* are hero's experiencing numbness, shedding tears etc. The agony of the hero increases. But soon the sight of his beloved puts a temporary stop to his sufferings. He finds her equally emaciated because of love.

"Her body is pale like the Kāśa flower. She is devoid of ornaments. She appears like the dawn towards the close of the night with only a few stars shining.[19] From this, it is evident that the heroine too has reached the *cintā* stage.

In the scene where Padminī goes away in anger after seeing her lord's romance with Candrikā and the king pleading with her to forgive him, we have the flourish of Īrsyaṁāna (vipralaṁbhasṛṅgāra).

The hero and the heroine again get an opportunity to see each other though their joy is short-lived due to the arrival of Padminī. In the fifth act takes place the long waited union of the hero with the heroine. One finds that the main sentiment śṛṅgāra is developed consistently in the play. Other sentiments like wonder, pity etc., have also been portrayed.

LITERARY ESTIMATE

As a whole, the dialogues in the drama do not appear to be of a high order. They do not appear lively and crisp. The poetry too does not appear to possess a high water mark. The author very often imitates Kālidāsa. There is not much

17. *Ibid.*, p. 26.
स्वेदकणोज्ज्वलगात्री जातोत्कम्पा प्ररूढ़पुलकभरा !
पारिप्लवाक्षिकमला निश्वसतीयं शनैश्शनैर्बाला ॥

18. *Ibid.*, Act. III, p. 34.
अप्रत्यक्षगतापि साद्य हृदयं बाला प्रविश्याहं निस्सीमे व्यसनार्णवे क्षिपति मां को वा निषेद्धं क्षमः!
कार्श्यस्तम्भयुता तनुर्भवति मे सास्रे च नेत्रे सदा वामानामबलाभिधानकृदसौ नूनं विमूढो विधिः ॥

19. *Ibid.*, p. 40.
काशविपाण्डरगात्री विरलाभरणा विभाति तन्वीयम् !
परिमिततारासहिता प्रभातकल्पा त्रियामेव ॥

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originality in his poetry. However there are some good verses in the drama.

The following is a description of mid-day.

"The camaras with their eyes closed move under the shade of trees, chewing the cud. The śapharas enter the bowers in the lake. The elephants plunge in the water of the river and produce a gurgling sound to escape the heat of the sun. The sun who caused delight to the lotuses is rising high like your valour."[20]

Candrikā is described as follows :

"Her breasts appear like cliffs of gold. The garlands look like waterfalls. The painting (*patralatā*) appear like the hermitage of Cupid doing penance for conquering Śiva."[21] The alaṁkāra is Utprēkṣā.

The following is a description of Cupid :

"The bread fruit tree bears ripe fruits. The Kankēli tree sprinkles its dais with flowers. I believe that this garden which is like the arrow of Cupid is in its middle ages."[22]

DRAMATIC EFFECT

Candrikākalāpīḍa is fit for enactment on the stage. Though it is essentially a love play, there are certain scenes full of conflicts which can rouse the interest of the audience. The first act contains an interesting wrangle between the two musicians. The suggestion for assessing the worth of the musicians, by putting to test the performance of their pupils meets with stiff opposition from Līlāvātī. She gets angry and turns aside her face. But the anchorite stands firm in her suggestion. The Vidūsaka also joins hands with her. Ultimately the queen comes down. These scenes, it may be noted, are full of dramatic import and can be presented successfully on the stage. In the second act, the music performance of the pupils of the music teachers takes place. There is not much dramatic elements in the act. The only interesting scene in the act is the one in which the king admires the beauty of Candrikā and confides to his friend, the Vidūsaka his impressions. The third act has towards its end highly dramatic scenes. The coming of Padminī, her seeing the dalliance of her lord with Candrikā, her losing temper, her sudden appearance before the king and his Vidūsaka, the king seeking pardon from the queen in vain, the queen's refusal to pay heed to his words, the king's falling at her feet, the queen desiring to throw her anklet at her lord followed by her sudden disappearance, are all highly dramatic incidents in the act.

20. *Ibid.*, Act. II, p. 30.
आमीलन्नयनाश्चरन्ति चमरा रोमन्थमुर्वीरुहछायायां शफरा विशन्ति सरसीशैवालगेहान्तरम् !
तापाद्दश्यकराग्रफूत्कृतिकृतो मज्जन्ति नद्यां गजाः पद्मानन्दकरः प्रताप इव ते चण्डांशुरुज्जृम्भते ॥

21. *Ibid.*, Act. III, p. 43.
अस्या स्तनकनकगिरौ पत्रलता हारनिर्झरे भाति !
मदनस्य हरजिगीषोः तपस्यतो हन्त ! पर्णशालेव !

22. *Ibid.*, Act. p. 81.
पनसः पचेलिमफलः कुसुमार्चितवेदिकङ्केलिः !
मदनसायकमतोमुं मध्यमयवसि स्थितं मन्ये ॥

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The fourth act is the best in the drama from the dramatic point of view. It sees the Vidūsaka at his best. His demonstrations before Līlāvatī pretending that a Gandharva has entered his body and his actions thereon are interesting dramatic episodes which can draw the attention of the audience. At the end of the act, there is practically a repetition of the scene at the close of the third act. But in dramatic effect, it fares less than its counterpart in the third act, for Padminī is not shown at the height of her frenzy. At the end of the fifth act, there are some incidents of great dramatic significance. The arrival of two artists and their revelation of the identity of Candrikā which is further corroborated by the anchorite are nevertheless dramatic. Thus it will be seen that the drama can be successfully enacted on the stage.

TECHNIQUE

The drama begins with a benedictory verse in praise of Śiva. Then follows the speech of the *sūtradhāra*. The drama proper is introduced through a device called Prayōgātiśaya as pointed out above.

The plot is the creation of the poet. There is a Śuddha Viskambha in the beginning of the first act. Through it is indicated the seeing of the heroine by the hero and the consequent germination of love. Two characters Jarandhara and Vinayandhara appear in it. There is a Pravēśaka in the beginning of the third act. Probōdhavatī and Kalakaṇṭhikā, the garden attendant take part in it. Prabōdhavatī speaks Sanskrit while Kalakaṇṭhikā speaks Prakṛt. In this connection, it is worth mentioning that the interlude in question bears great resemblance to the interlude in the third act of Mālavikāgnimitra.[23] Through the interlude is mentioned the king's birth-day and the *dōhada* of the Kuravaka plants. In the fifth act, again, there is a Praveśaka. Kalakaṇṭhikā and Viśvāsabhūshaṇa take part in it. Through it is announced the flowering of the Kuravaka plants and the departure of the king's son on a hunting expedition.

The sandhis, arthaprakṛtis and avasthās are discussed below :

1. *Mukha Sandhi* is found in the first act. King Kalāpīḍa comes to know of the presence of Candrikā in queen Līlāvatī's apartments and falls in love with her. It may be noted that the main theme of the drama is the marriage of Kalāpīḍa with Candrikā. Here we find the germination of love. Both Bīja and Āraṁbha are also found in this act. Gālava arranges to bring Candrikā before the presence of the king in the music hall.
2. *Pratimukha Sandhi* takes up the entire second act. Kalāpīḍa and Candrikā see each other for the first time in the music hall. They are happy in having got an opportunity to see each other. Here the further development of love between the hero and the heroine is depicted. The Prayatna and the Bindu are also found in this act.

23. See Mālavikāgnimitra.

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3. *Garbha Sandhi* is incorporated in the third act. Both Kalāpīḍa and Candrikā undergo pangs of love. They meet in the garden. But they could meet only for a short while due to the arrival of Padminī who breaks up their meeting.
4. *Avamarśa Sandhi* is found in the fourth act. Candrikā is freed from prison. The king sees his beloved in the Kadalībhavana. They remain together for sometime. The arrival of Padminī puts a temporary stop to their union.
5. *Nirvahaṇa Sandhi* takes up the entire fifth act. Līlāvatī unites Candrikā with the king in wedlock. Thus the consumation, namely, the union of the hero and the heroine, is reached. Both Kārya and Phalāgama are also found in this act.

TIME AND PLACE OF ACTION

The first act seems to begin in the morning. The king is conferring with his minister in the conference chamber. There is no break of time between acts I and II. The place of action in the second act is the music hall. The second act seems to end at about mid-noon.[24]

The third act seems to begin in the morning. This is evident from the words of Prabōdhavatī who finds Kalakaṇṭhikā resting after plucking flowers.[25]

The place of action is the royal garden. The time at which the third act ends is not known. The fourth act seems to begin at about mid-noon. This can be gathered from the statement of the Chamberlain who informs the king that the queen (Līlāvatī) after performing worship is listening to the Purāṇic stories. The place of action is the same royal garden. It seems to end in the night. The fifth act seems to begin in the morning. Viśvāsabhūsaṇa is going to the temple on the orders of the queen. The place of action is again the royal garden. The drama appears to come to an end towards the evening of the same day.

INFLUENCE OF OTHER WORKS

Of the works that have exerted profound influence on the dramatist in the composition of this drama, Mālavikāgnimitra of Kālidāsa is the most important. The theme, the plot, the characters and the text are all modelled on Mālavikāgnimitra. Barring minor differences, it can be said that Candrikākalāpīḍa is an imitation of Mālavikāgnimitra. In the following instances in the drama we find the indelible marks of influence of Mālavikāgnimitra.

1. The mode of introduction of the play proper is more or less the same in both the dramas through a device called Prayōgātiśaya.

2. The first act begins with an interlude. There is great similarity in structure and details. In Mālavikāgnimitra, two maids Bakulāvalikā and Kaumudikā take

24. *Ibid.*, Act, II, p. 30.
मध्यंदिनमारूढो भगवानंशुमाली !

25. *Ibid.*, Act. III, p. 32.
कुसुमापचयपरिश्रमा विश्राम्यति !

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part in the interlude. Bakulāvalikā is going at the behest of the queen Dhāriṇī to meet the music teacher Āryagaṇadāsa to know the progress of his pupil Mālavikā in dancing. Kaumudikā is going to meet Dhāriṇī to give her a ring bearing a serpent symbol. Similarly in Candrikākalāpīḍa, two male attendants Jarandhara and Vinayandhara take part in the interlude. Jarandhara is going on the orders of the queen Līlāvatī to the music chamber to meet the music teacher Sangītasāgara and ascertain the progress made by his pupil Candrikā in the playing on the vīṇā. Vinayandhara is going to meet Līlāvatī to hand over the divine bracelet given by king Kalāpīḍa.

At the end of the interlude also there is identity in the situation presented. In Mālavikāgnimitra, Bakulāvalikā after meeting Kaumudikā goes and sees Āryagaṇadāsa. She enquires of him of the progress of his pupil Mālavikā in dancing. Āryagaṇadāsa speaks highly of Mālavikā and her progress in dancing. Bakulāvalikā after getting the required details about Mālavikā from the music teacher goes to see Mālavikā herself to convey to her the compliments of her teacher. Likewise in Candrikākalāpīḍa, Jarandhara after meeting Vinayandhara sees Sangītasāgara and enquires of him the progress of his pupil Candrikā in the playing on the vīṇā. Sangītasāgara pays tributes to Candrikā for the quick progress made by her. Jarandhara after having thus found out the progress of Candrikā from the music teacher goes to meet Candrikā and convey her the tributes paid by her preceptor.

3. The purpose served by the interlude is more or less the same. In Mālavikāgnimitra, from the interlude it is known that king Agnimitra has come to know of Mālavikā and queen Dhāriṇī is taking special care to keep her maid out of the view of the king. In Candrikākalāpīḍa, king Kalāpīḍa's coming to know of Candrikā and his desire to see her are disclosed through the interlude.

4. There is great similarity in the scene in the first act where the king confers with his minister. In Mālavikāgnimitra, king Agnimitra confers with his minister Vāhaṭaka. In Candrikākalāpīḍa, king Kalāpīḍa is seen in discussion with his minister Bhūribhūti.

5. The king sends a message to his adversary asking him to release his friend from imprisonment. In Mālavikāgnimitra, king Agnimitra sends a message to the king of Vidarbha asking him to release his cousin Prince Mādhavasēna from imprisonment. In Candrikākalāpīḍa, king Kalāpīḍa sends word to the king of Kaliṅga asking him to release his half brother Kandarpaśēkhara from prison.

6. The rival king does not agree to release his detinue unconditionally. In Mālavikāgnimitra, the king of Vidarbha agrees to release prince Mādhavasēna as desired by king Agnimitra provided the latter releases the Maurya prince who is kept in detention by him. In Candrikākalāpīḍa also, the king of Kaliṅga expresses his willingness to release Kandarpaśēkhara as sought by the king of Kāśī subject to the condition that the latter also releases Subāhu, the minister of Mālava who is detained by him.

7. The heroine is closely related to the person kept in detention by the enemy king. In Mālavikāgnimitra, Mālavikā is stated to be the sister of Prince Mādhavasēna. In Candrikākalāpīḍa. Candrikā is said to be the daughter of

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Kandarpaśēkhara.

8. The heroine gets herself separated from her family and the news of her missing is conveyed by the king to his rival king. In Mālavikāgnimitra, the king of Vidarbha informs king Agnimitra that Mālavikā, the sister of Mādhavasēna is missing and that he is taking steps to locate her. In Candrikākalāpīḍa also, the king of Kaliṅga informs king Kalāpīḍa that Candrikā, the daughter of Kandarpaśēkhara is missing and that he is making vigorous attempts to trace her.

9. The detinue is closely related to the person who holds him captive. In Mālavikāgnimitra, prince Mādhavasēna is the cousin of the king of Vidarbha. In Candrikākalāpīḍa, Kandarpaśēkhara is the half brother of the king of Kaliṅga.

10. The hero creates disaffection in the enemy kingdom by sowing seeds of discord amongst their kinsmen. In Mālavikāgnimitra, king Agnimitra creates enemity between the king of Vidarbha and his cousin prince Mādhavasēna by entering into a matrimoninal alliance with the latter (i.e., marrying his sister Mālavikā). Similarly, in Candrikākalāpīḍa also, king Kalāpīḍa creates estrangement between the king of Kaliṅga and his half brother by entering into friendship with the latter and marrying his daughter Candrikā.

11. The hero succeeds in removing his enemy king and putting his friend on the throne in his place. In Mālavikāgnimitra, king Agnimitra defeats the king of Vidarbha and dividing the Vidarbha into two entrusts them respectively to Mādhavasēna and Yajñasēna. Similarly in Candrikākalāpīḍa, king Kalāpīḍa defeats the king of Kaliṅga and puts Kandarpaśēkhara as the king in his place.

12. The hero expresses his dissatisfaction at the reply received from the enemy king and he sends his army to queel him. In Mālavikāgnimitra, king Agnimitra becomes angry on hearing the reply of the king of Vidarbha and he decides to despach his forces under the command of Vīrasēna to crush the latter. In Candrikākalāpīḍa also, king Kalāpīḍa becomes furious on hearing the reply of the king of the Kaliṅga and he decides to send an army under the leadership of Śūraśēkhara to vanquish the latter.

13. The hero before deciding to send his army consults his minister and seeks his opinion as to the course of action to be adopted by him to tackle the enemy king. The minister wholeheartedly approves the plan designed by his king.

14. The minister after giving his opinion takes leave of the king and goes to carry out the royal command.

15. In the first act, after the exit of the minister, the Vidūsaka comes to meet the king. The king confides to him his love with his beloved and seeks his assistance to attain her.

16. In the first act, two music teachers come to the king each of them complaining that he has been insulted by the other. They urge the king to judge their proficiency in music.

17. Of the two musicians, one is the favourite of the queen while the other is the protege of the king. In Mālavikāgnimitra, Āryagaṇadāsa is the favourite of queen Dhāriṇī while Haradatta is the protege of king Agnimitra. In Candrikākalāpīḍa, Sangītaśāgara is the protege of queen Līlāvatī while Rāgapārīṇa is the

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favourite of king Kalāpīḍa.

18. The king is not willing to judge the proficiency of the musicians himself since he is afraid that his queen will find fault with any judgement he may pronounce. So he summons his senior queen along with her ascetic friend.

19. The senior queen has got a female ascetic as her friend. In Mālavikāgnimitra, queen Dhāriṇī has got an anchorite by name Kauśika. In Candrikākalāpīḍa queen Līlāvatī is stated to have in her company an anchorite named Prajñātavatī.

20. The king entrusts the task of judging the proficiency of the musicians in music to the anchorite, the friend of the senior queen.

21. The anchorite suggests that the two teachers should bring their pupils whose performance will be the criterion to judge their proficiency.

22. The senior queen does not feel happy at the suggestion made by the anchorite; for she fears that her lord would get an opportunity of seeing the girl whom she wants to hide from the kings' sight. The girl, it may be noted, is the disciple of one of the two music teachers who have come for the contest. In Mālavikāgnimitra, Mālavikā is described as the disciple of Āryagaṇadāsa while in Candrikākalāpīḍa, Candrikā is said to be the disciple of Sangītasāgara.

23. The senior queen gets indignant with the anchorite for making the above said suggestion. Ultimately the queen gets pacified and with reluctance agrees to the suggestion of the anchorite.

24. The anchorite asks the music teachers to bring their pupils for the performance in the music hall clad in fine garments.

25. In the second act, the music performance is described. The only difference in the details of the music performance in Mālavikāgnimitra from Candrikākalāpīḍa is that the singing is followed by dancing.

26. The queen's favourite musician is the winner.

27. The hero more than witnessing the performance admires the beauty of the artist.

28. The musicians at the conclusion of the performance try to elicit the opinion of the Vidūsaka. He refuses to give his opinion saying that the musicians have not offered their obeisance to him.

29. The Vidūsaka takes cut from the hero some ornament with a view to present the same to the best artist in the performance. In Mālavikāgnimitra, the Vidūsaka removes a bracelet from the king's hand. In Candrikākalāpīḍa the Vidūsaka takes a chain which the king has kept concealed in his hand.

30. The Vidūsaka is however unable to present the ornament to the best artist due to the opposition of the senior queen. In Mālavikāgnimitra, queen Dhāriṇī registers opposition against the presentation. In Candrikākalāpīḍa, queen Līlāvatī opposes the presentation by the Vidūsaka.

31. Towards the close of the second act, the advent of mid-day is announced.

32. Only one of the musicians gets the opportunity to take part in the performance. In Mālavikāgnimitra, only Āryagaṇadāsa is able to have his pupil Mālavikā's music and dance performance conducted. In Candrikākalāpīḍa, only Sangītasāgara is able to have his pupil Candrikā's music performance conducted.

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33. After the performance of the first musician is over, the second musician also comes to plead with the king that he too is given the opportunity to take part in the performance. But his plea is not accepted.

34. The third act begins with an interlude. There is complete agreement in structure and details. A female attendant of the female ascetic and a (female) keeper of the royal garden take part. The purpose of coming of the attendant of the female ascetic to the royal garden is get a fruit for the anchorite. There is however one small difference in the person to whom the fruit is presented. In Candrikākalāpīḍa the anchorite presents the fruit to the king whereas in Mālavikāgnimitra, she presents it to the queen. The keeper of the garden is going to inform the senior queen of the longing of the Kuravaka plants.

35. In the third act the Vidūsaka returns after conveying the message from the king to the maid of the heroine. He informs the king that the maid has promised all help in bringing about his union with his beloved.

36. In the third act, the Vidūsaka conveys a message to the king from the junior queen. In Mālavikāgnimitra, the Vidūsaka informs the king that queen Irāvatī desires to enjoy the pleasure of sitting in the swing in his company. Similarly in Candrikākalāpīḍa the Vidūsaka conveys the desire of queen Padminī to the king that she wants his company in order to enjoy acquatic sports with him in the Kāncana-kamala lake.

37. The hero tries to fulfill the wishes of the junior queen. He goes to meet her. But he is prevented from satisfying the desire of the junior queen since he meets on the way his beloved.

38. The heroine goes to the royal garden to gratify the longing of the plant as desired by the senior queen.

39. The hero and the heroine chance to see each other in the royal garden.

40. There is similarity in the scene where the hero meets the heroine in the royal garden. Further it occurs in the third act.

41. The junior queen sees the dalliance between her lord and the heroine.

42. The junior queen consequently becomes incensed with anger and she boldly appears before her lord to the great confusion of the latter and speaks harsh words to him.

43. The hero along with his Vidūṣaka tries in vain to appease the anger of the junior queen.

44. The hero falls at the feet of the junior queen seeking pardon.

45. The junior queen in anger takes some ornament from her purse and prepares to throw it at her lord as he falls at her feet. But better sense prevails and she does not execute her plan. In Mālavikāgnimitra, queen Irāvatī takes her girdle whereas in Candrikākalāpīḍa, queen Padminī takes her anklet.

46. In the fourth act, the Vidūṣaka informs the hero of the imprisonment of the heroine by the senior queen.

47. The Vidūṣaka devises plans for the release of the heroine.

48. The Vidūṣaka plays a major role in the execution of the plan (which, of course is devised by himself) for the release of the heroine.

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49. In the fourth act, there is the scene of the hero meeting the haroine again.

50. In the fourth act, the Vidūṣaka goes to take rest while the hero is enjoying with his beloved.

51. In the fourth act, the Vidūṣaka as he rests thinks loudly of the heroine and praises her excellences. These words are heard by the junior queen who happens to be there and she becomes jealous of him. With a view to teach the Vidūṣaka a lesson, she plays mischief on him. In Mālavikāgnimitra, Nipuṇikā, the maid of queen Irāvatī throws a stick at the Vidūṣaka which the latter mistakes it as a serpent and he cries for help. In Candrikākalāpīḍa, the Vidūṣaka is bound with creepers by queen Padminī and her maid. The Vidūṣaka mistakes that he has been tied with *Yama pāśa* and he loudly cries for help.

52. The hero rushes to the side of Vidūṣaka on hearing his cries.

53. In the fourth act, the hero again comes to meet his junior queen.

54. The junior queen informs the senior queen of the presence of the heroine in the company of their lord (the king).

55. In the fourth act, the hero is informed of the sensational news of some pet animal gaining enterance into the royal apartments causing fright to the ladies in the harem. The hero immediately rushes to tackle the animal. In Mālavikāngimitra, a monkey named Piṅgala is announced to have entered the royal palace causing fright to the young princess Vasulakṣmī. In Candrikākalāpīḍa, a baby elephant named Kumuda is said to have entered the bed chamber of the senior queen.

56. An interlude highlights the beginning of the fifth act. There is great similarity in details and constitution.

57. The senior queen is described as worried by the departure of her son. In Mālavikāgnimitra, prince Vasumitra goes with the sacrificial horse for world conquest. In Candrikākalāpīḍa, prince Vīrapīḍa goes on a hunting expedition to the Vindhya ranges.

58. The senior queen receives a massage sent by her brother and reads it.

59. The female garden attendant goes to inform the senior queen of the flowering of plants in the garden as a result of the *dōhada* administered by the heroine.

60. The senior queen invites her lord to see the flowering of the plants.

61. At the beginning of the fifth act, the Vaitālika announces the triumph of the forces of the king over the enemies.

62. There is a scene in the fifth act where the hero is seated with his senior queen, the heroine and the female ascetic after seeing the flowered plants.

63. Two girls skilled in arts come to meet the hero.

64. The Two girls disclose to the king the identity of the heroine.

65. The anchorite also helps the two girls in unravelling the past history of the heroine.

66. There is great similarity in the scene where the past story of the heroine is disclosed.

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67. The senior queen takes a major part in uniting the hero with the heroine.

68. In the fifth act, the hero is informed of the triumph of his forces over the enemies. Besides, he gets information about the exploits of his son which causes immense happiness to the senior queen.

69. The senior queen informs the junior queen of her decision to unite the heroine with their lord. The junior queen gives her consent.

70. Besides, the characters in Candrikākalāpīḍa bear great similarity to their counterparts in Mālavikāgnimitra. For instance, king Kalāpīḍa, queens Līlāvatī and Padminī, Candrikā, Prajñātavatī, and Gālava remind, respectively of king Agnimitra, queens Dhāriṇi and Irāvatī, Mālavikā, Kauśika and Gautama.

Thus one can find that Candrikākalāpīḍa is an imitation of Mālavikāgnimitra.

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IX

RATNAKETUDAYA

Author

Bālakavi is the author of the two dramas *Ratnaketūdaya* and *Rāmavarmavilāsa.* From the prologue to the *Ratnakẽtūdaya* it is known that his native place was Mulaṇḍa, an agrahāra in Tuṇḍīramaṇḍala in North Arcot District in Tamil Nadu. Both his father Kālahasti and his grandfather, Mallikārjuna, were proficient in the art of muse and his forbears were the poet Yauvanabhāratī and Sōmanātha.[1]

He came to Kerala in search of literary patronage and he readily got it from king Rāmavarman of Cochin who warmly welcomed him to his court. He received encouragement and appreciation from Kṛṣṇamanīṣī who was the disciple of Rāghava Paṇḍita and the preceptor of king Rāmavarman. He wrote the play *Ratnaketūdaya* at the instance of his patron. In *Rāmavarmavilāsa,* he has chosen his patron himself as the hero.

The date and identity of the poet, and his patron have been a subject of controversy. There is a tradition which makes Bālakavi, a contemporary of Uddaṇḍa Śāstri. Some scholars do not take it seriously.[2] Whatever may be the authenticity or otherwise of the tradition, it is a fact that both hailed from a Tuṇḍīramaṇḍala though it cannot be said that whether it is one and the same place. Nīlakaṇṭha Dīkṣita states in his drama *Nalacaritra Nāṭaka* that Appaya Dīkṣita was a younger contemporary of Bālakavi. If this is accepted, Bālakavi can be assigned to 16th Century A.D.[3]

In the prologue to *Rāmavarmavilāsa,* it is stated that king Rāmavarman was born to his mother by the grace of the goddess of Valayapura (ūraka).[4] It is

1. *Ratnaketūdaya,* Kumbhakonam, 1892. Act. I, V. 7, p. 3.
   योऽभूद्यौवनभारतीकविवराच्छ्रीसोमनाथात्मजाच्छन्दोगः स हि मल्लिकार्जुनकविर्द्धन्यः पिता यत्पितुः ।
   सोऽयं बालकविः सुधार्द्रकविताभाक्कालहस्त्यात्मजः प्रख्यातो भुवि कस्य न श्रुतिपथं श्रेयोनिधिर्गाहते ॥
2. *CKSL,* Ch. VII, p. 162.
3. *Nalacaritra Nāṭaka,* Act. I, V.6, p. 4.
4. *Rāmavarmavilāsa,* Act. I, p. 11.
   तस्य तावन्महाराजस्य जननी प्रथमा वीरजननीनां पुरा चिरमपत्यवाञ्चया वलयपुरवासिनीं भगवतीमाराधितवती ।

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further said that the king went on a pilgrimage after entrusting his kingdom to the crown prince Gōdavarman. It is mentioned that the king visited Rāmeśvara, Śrīraṅga, Triśiras, Kuññarāraṇya and Cidambara. From the annals of Cochin, it is known that there was a king Vīra Kēralavarman ruling over Cochin from A.D. 1561 to 1565 and that he was succeeded by Rāmavarman who ruled till 1601.[5] From the *Arthaprakāśikā* and *Tattvaprakāśikā* of Nīlakaṇṭha, which are respectively the commentaries on *Tripuradahana* and *Śaurikathodaya* of Vāsudeva, it is known that the first work was composed when king Rājarāja was ruling Cochin with the help of Rāmavarman and that the latter was written when Rāmavarman was ruling with the assistance of Gōdavarman.[6] In the Campū *Tenkailanāthodaya* of Nīlakaṇṭha, there is a list of seven kings of Cochin who preceeded his patron Vīra Kerala Varman. The last three kings are Vira Keralavarman, Rāmavarman and Gōdavarman.[7] In the West Gopura of the temple at Cidambara, there is an inscription of one Rāmavarman borne under the asterism Svāti dated Śaka 1498, Dhārtī, Mārgaḷi, 12th day recording a royal grant of 33 taḷigai for Ānandatāṇḍava Perumāḷ Nāyanār.[8]

One scholar identifies Bālakavi's patron with the Rāmavarman mentioned in the *Tenkailanāthodaya* and he assigns the dramatist, to the pre-Portuguese period since there is no reference to Europe in his plays.[9] But another refutes his second argument as based on "argumentum ex-silentio and not based on any evidence."[10] Yet another writer identifies the dramatist's patron with the Rāmavarman of Cidambara inscription. If this identification is accepted Bālakavi can be assigned to the latter half of 16th Century A.D.[11] About Kṛṣṇamaniṣī who is referred by Bālakavi, Dr. Kunjunni Raja identifies him with Kṛṣṇa, the author of *Uttararāmacarita* and *Rāsakrīḍe*.[12] No other work of Bālakavi is known besides the two dramas. Vaṭakkumkūr Rajarajavarma Raja says that he is said to have written a commentary on *Yogavāsiṣṭha* and a kāvya by name *Rāsakrīḍotsava*.[13] But he does not adduce any evidence to prove it.

PLOT

The drama begins with three benedictory verses in praise of Lord Śiva. This is followed by the entry of the stage director who bows to the audience and highly speaks of their critical acumen. He then calls his assistant and informs him of the

5. *CKSL*, Ch. VII, p. 155.
6. Ibid.
7. Ullur S.Paramesvara Iyer, Introduction, *Tenkaila Nāthodaya*, p. VIII-IX.
8. Rangacharya, *A topographical list of the Inscriptions of the Madras Presidency*, p. 147, (356 of 1913), 1913.
9. K. Rama Pisharoti, Glimpses of Cochin History, *JOR*, Vol. IV, pp.142-151, 1930. See also, Chronology of the Cochin Rajas during the Portuguese period, *BORI*, Vol.V, Part I, pp. 56-61, 1937.
10. *CKSL*, Ch. VII, p. 162.
11. *KSC*, Vol. II, p. 326.
12. *CKSL*, Ch. VII, p.161, Footnote, 32.
13. *KSSC*, Vol. I, Ch. III, p. 150.

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desire of the connoisseurs who have come from different parts of the country for the *yātrā* of Vṛṣapurādhīśa, to be entertained by staging a new play. After some deliberations, the stage director announces the staging of the play *Ratnaketūdaya* of Bālakavi. He also furnishes details regarding the dramatist viz., his family, his literary career and his patron king Rāmavarman of Cochin.

In the mixed interlude of the first act, the Vaitalika Kalakaṇṭha and Vīṇāvatī take part. Kalakaṇṭha informs Vīṇāvatī of the arrivals of Ratnaketū, the king of Mālava at Maṇipura after his *dig-vijaya* on the invitation of Jayasēna, the king of Niṣadras. He also informs her that Ratnakētu has agreed to stay in Maṇipura for sometime at the instance of his father's bosom friend. He further discloses to her that a festival is being celebrated in the temple of Sarvasiddhikarī by Jayasena to secure the grace of the goddess, in the matter of selecting a suitable bridegroom for his daughter Līlāvatī. He also reveals to her that, the goddess, while granting his wish to have a daughter had decreed that he should give his daughter in marriage only to a bridegroom chosen by her.[14] Vīṇāvatī suggests that Ratnaketū who possessed virtuous qualities and a charming demeanour would be a suitable bride groom. Kalakaṇṭha says it is a good coincidence that the king of Mālava is present at the festival. When Vīṇāvati says that she feels doubtful of the permission of the goddess for the alliance they had thought of, Kalakaṇṭha remarks that it is not easy to know the divine will.

An announcement of the chamberlain of the king of Mālava is heard that the king is visiting the temple of Saravasiddhikarī. Kalakaṇṭha tells Vīṇāvatī that it is the proper time to meet the sovereign and accordingly, both of them go.

The first act opens with king Ratnaketū immersed in thoughts. He has seen the princess during his visit to the temple and is smitten with love. He is soon reminded of his friend Kāśypa, whom he has lost in the crowd. He is able to spot him easily in the crowd and hails him.

The king receives him and Kāśypa gives his blessings stating they are given to a king who does not take care of the person granting them. The king tells him that he entered the temple and that he after worshipping the goddess, went to the citramaṇḍapa to take rest. He then painted a picture of the goddess in a corner of the wall. The princess who came for worship, was shown his painting, by one of her maids and she admired it. He was attracted by the unparalleled beauty and charm of the princess. He also reveals to him that one of her maids requested him to inscribe his name below the painting and that he obliged her. The princess repeatedly read the letters, with delight and left him with difficulty, as she was summoned to the palace to see the anchorite Prabhāvatī, who had returned after performing long penance, in Mahākāla, in order to attain mastery over mantras.

14. *Ratnaketūdaya*, Act.I, p.4.
राजन्, श्रृणु प्रतिदिनं परिचर्यया ते तुष्टाहमस्मि !
सुतरां परया च भक्त्या त्रैलोक्ययौवनललामसमग्रभाग्यां कन्यामणिं जनय कामपि मत्प्रसादात् !
ताञ्च काले मदनुमताय वराय दातुमर्हसि !

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He further informs him that, before she left for the palace, one of her maids came and requested him to preserve his beautiful painting.

Kāśyapa takes it to mean that his friend should not forget Līlāvatī. The king remarks that it was out of his partiality that he has interpreted it in that way. Kāśyapa disagrees with him. The king tells him that he is affected both in body and spirit, by the pangs of love. Kāśyapa suggests to him to send his confidant to meet the princess. The king says that it is very difficult to meet the princess. His friend then suggests to him to contact Prabhāvatī, a close acquaintance of the princess. At that time, the sound of the conch is heard and the Vidūṣaka remarks that it is a good omen. The king smiles on hearing his friend's remark and tells him that it is mid-day.

The second act opens with a praveśaka. The princess is suffering from pangs of love and one of her maids by name Haraṇikā, has gone to fetch cooling materials. On the way she meets Medhāvinī, a disciple of Prabhāvatī. From their conversation, it is known that the princess has fallen in love with Ratnaketū and that Prabhāvatī has gone to meet her.

Prabhāvatī is conversing with Līlāvatī and her maid Kalāvatī and Kalahaṁsā. She narrates the details of her meeting with Ratnaketū. She saw the king disconsolate and on being asked the reason for it, his friend showed him a portrait. Līlāvatī is anxious to know the name of the person represented. Prabhāvatī tells them that picture is of the princess. Hearing these words, Līlavatī becomes bashful. The anchorite further informs them that she gave a touching account of the condition of Līlāvatī to the king and that she assured him of his union with her. The maids remark with surprise that Prabhāvatī's description of Līlāvatī is true and they show her the flower bed of the princess. They further describe to her the sufferings undergone by their mistress and requests her to bring about the union of the two using her supernatural powers. Prabhāvatī assures them of her help.

The anchorite informs them that the king has given her a crest-jewel with a message to be delivered to Līlāvatī. Līlāvatī feels happy on receiving it. Prabhāvatī then gives the message in which the king says that he is constantly thinking of her and that by presenting the crest jewel, which he has obtained from a Vidyādhara named Maṇikarṇa, after defeating him in the course of his *digvijaya*, he has really offered her his own heart.[15] The maids are impressed by the valour of the king.

At that time, Medhāvinī reminds her mistress that the time for worship has come. Prabhāvatī seeing that it was noon hastens to go. Before she takes leave of the princess, she asks her disciple about the state of affairs in the palace. Medhāvinī replies that the king has gone to the temple of Sarvasiddhikarī. Prabhāvatī asks the maids to bring Līlāvatī to the temple and accompanied by Medhāvinī, she too goes to the temple.

15. *Ibid.*, Act. II, p.20.
यद्दिग्जयव्यतिकरे मणिकर्णनाम्नो विद्याधरेशितुरहार्यं निवार्य वीर्यात् !
रत्नं तदेदधिकाधिकरागबन्धाछत्तंमनश्च वरवर्णिनि ते मयेति ।।

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The princess with her two maids continues to stay in the maṇḍapa, and the latter try to make fun of the princess and her love for Ratnaketū. The princess is anxious as to whether the goddess would permit her proposed alliance with the king of Mālava. The maids assure her that the goddess would certainly permit it. The second act ends with the princess proceeding with her maids to the temple.

The third act opens with the entry of the chamberlain who is going to meet the king to deliver a letter from his minister Bhadraśarman in Hemapura. He sees the king resting with Kāśyapa on a platform.

The king is lost in thoughts of his beloved. Kāśyapa soon divines the cause of his friend's gloom and he tries to cheer up his spirits by reminding him of the statement of Prabhāvatī. The king says that he does not believe the words of the anchorite since she might have spoken them with a view to please him. The Vidūśaka disagrees with him. At that time, the chamberlain presents himself and to the king. The king takes and reads it. In the letter, Bhadraśarman has requested his master to hurry back to his city Hemapura, as according to reports, the King of Kaliṅga is going to invade it, with a view to release his son who is kept in prison. The king asks his chamberlain to make arrangements for his journey.

The king is meanwhile worried by the prospect of leaving Maṇipura without achieving his objective, namely, winning the hand of Līlāvatī. Kāśypa reminds him of the instruction of Prabhāvatī and soon they come to the garden and there they espy Līlāvatī sitting with her maids. They hide themselves to overhear their conversation.

Līlāvatī is afflicted by love and the maidens take pity on her. Kalāvatī asks as to why the king who is reported to be suffering likewise has allowed his beloved to remain in a similar condition. Līlāvatī remarks that the king, who is reported by the anchorite to be keeping her portrait by his side, might have drawn it merely to exhibit his skill in painting.

Both the maids look at each other and Kalāvatī jocularly says that her lover is coming. Līlāvatī looks around and finding none remarks that she has been hoodwinked by her friends. She then sees the crest jewel kept in her hand and says that it has a soothening effect on her body. She would be glad to give back the crest-jewel to the king since she believes that its proper place is his crest. Kalahamsikā is prepared to deliver the crest-jewel to the king and playfully receives it and places it on the breast of the princess who remarks that it is acting like a balm on her aching body.

Līlāvatī tells her maids that her right eye is throbbing indicating trouble. They then perceive in the sky, a flash of light, which soon turns out to be the chariot of a Vidyādhara called Maṇikarṇa, who wants to get back the crest-jewel which king Ratnaketū has forcefully taken from him. He is delighted by the prospect of not only getting back his crest-jewel but also a handsome maiden.[16] He comes down and tries to kidnap her. The princess and her maids are stricken with fear and they cry out for help.

16. *Ibid.*, Act. III, p.31.

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The king hearing their shrieks rushes with his bow. He warns the Vidyādhara not to touch the maidens remainding him of the prowess of his mighty bow. After assuring her not to be afraid he faces the Vidyādhara. Maṇikarṇa asks the king to return the crest-jewel, or to fight with him. The king prefers the latter and a fight ensues.

Meanwhile, Prabhāvatī comes to meet the princess and her presence serves to assuage her fears. She assures that her lover would emerge victorious in the fight. She then takes the princess and her maids to the top of the gold cliff and there they watch the fight between the king and the Vidyādhara. The king inflicts a crushing defeat on his enemy and the latter departs.

Soon the king comes to meet the princess. Prabhāvatī greets him and all of them sit together. The maids express their gratitude for saving them from the Vidyādhara.

Kāśyapa makes his appearance and Prabhāvatī introduces him to the two maids. He was hiding in the bushes afraid of the Vidyādhara and he came out only after hearing their hilarious conversation. While the king describes the beauty of the princess, Prabhāvatī asks him to help his beloved in her sufferings. Kāśyapa then asks the anchorite whether Jayasena is willing to give his daughter in marriage to his friend. The latter replies that he is not only agreeable but considers himself most fortunate in getting a bridegroom in Ratnaketū. She further tells him that the king of Niṣadha is worried only about Sarvasidhikarī, giving her consent to the proposed alliance. The king remarks that he is also disturbed by the same worry. Prabhāvatī assures him that the goddess would not stand in the way of his marriage for she would only be happy in having a good bridegroom in Ratnaketū for her child.[17]

At that time, the voice of Jayasena is heard warning that if anybody dared to abduct his daughter, he would be punished. On hearing these words, the maids request the anchorite to take the princess to the presence of her father. Prabhāvatī agrees and she goes with the princess, taking leave of the king. The king expresses his anguish at the sudden departure of his beloved. Kāśyapa then suggests that they should meet Jayasena before they go to Hemapura. The king agrees.

The fourth act opens with Prabhāvatī commencing her journey from Maṇipura to Hemapura. The king of Niṣadha has asked her to convey to king Ratnaketū that the goddess has expressed her consent to the marriage of his daughter to the latter by appearing in his dream. She makes the journey through air, with the help of her magical power. In the course of her flight, she sees Kailāsa, Ratnasānu, Āryāvarta, Vārāṇasī, Kaliṅga, Vindhya, Rāmasētu, Madhura, Śrīraṅga, Triśiras, Cōḷadēśa, Cidambara, Aruṇagiri, Kāñcī, Tirupati and Kālahasti. Finally she arrives at Hemapura and she is struck with its splendour. She reaches the palace and sees King Ratnaketu, lost in the thought, of his beloved. The chamberlain tries to divert his mind by pointing to the presence of the garden attendants. The king asks them

17. *Ibid.*, Act.III, p.43.

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to show the plants and flowers which bear resemblance to his beloved.

He asks the chamberlain Kādambinī as to why Kāśyapa has not yet brought the portrait. Kāśyapa makes his appearance and informs the king that he was robbed of the portrait, on his way, by the maid servants of the queen. He was tied by his upper cloth, by those maids and he was brought to the presence of the queen. He further narrates to him as to how he was asked by the queen to give the name of the maiden drawn in the portrait and that he evaded the answer by saying that it was only a replica of a doll and that disbelieving his statement she correctly gave the name of the maiden painted as Līlāvatī. He also tells him that it was with great difficulty that he managed to escape from the presence of the queen. The king finding that his queen is angry with him for his love with Līlāvatī sends a conciliatory message to her.

While, the king is recollecting his past associations with Līlāvatī, Kādambinī appears and presents a portrait. He takes it, sees and feels delighted and adorns it with a garland. Kāśyapa remarks that he believes that Saravasiddhikarī has approved him as the bridegroom of Līlāvatī. Now, Prabhāvatī arrives and is warmly received by the king. She informs that the king of Niṣadhas has decided to give his daughter in marriage to him after getting the consent of the goddess. Further Jayasena has invited him to Maṇipura to celebrate the marriage. The king is happy to hear the news and makes arrangements for his journey. Prabhāvatī sets out to Maṇipura.

The fifth act opens with a description of the festive appearance of Maṇipura on the eve of the royal marriage. This is followed by a praveśaka in which the maids Makarikā and Vihaṁgikā take part. It is known that the marriage of the king is over and that the guests are departing.

After the marriage, Ratnaketu is sitting in the garden, with his spouse. The king tries to remove her bashfulness by various means. He first claps her hands and shows the variegated beauty of nature. He then makes her hands touch his feet and Līlāvatī avoids it. Prabhāvatī comes accompanied by Kalāvati and Kalahamsikā. She conveys to him the desire of Jayasena to give his kingdom to him and retire to the forest. Kāśypā also comes to meet the king and he expresses his happiness. After giving the couple her advice as to how they should conduct themselves, Prabhāvatī blesses them. The play ends with the usual epilogue praying for the well being of the people.[18]

CHARACTERISATION

Ratnaketū : is the hero of the play. He is the king of Mālava and is valorous and noble by nature (*dhīrodātta*). Immediately after taking over the reins he goes on a *digvijaya* to show to his enemies what mettle he is made of.[19]

18. *Ibid.*, Act. V, p. 62.
19. *Ibid.*, Act. I, p. 4.
तदयमनतित्रिरकृतराज्याभिषेकः सकलसामन्तविजिगीषया निर्गत्य दिगन्तरेषु .....
निषधपतिनिर्बन्धवशतः प्रवृत्तप्रत्यग्रोत्सव इह समास्ते मणिपुरे ।

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He is able to conquer all his enemies. Not even the celestial beings can stand up to him in valour. He defeats a Vidyādhara named Maṇikarṇa and gets from him a precious crest.

He is so engrossed with the thoughts of his beloved that not even the affairs of his kingdom attract his attention. He is given news of an impending attack on his kingdom from the Kaliṅgas. Though he has decided to go, he does not move till he is sharply criticised by his Viduṣaka for his indifference to matters of state. This aspect of the hero it may be observed, does not heighten his stature as an ideal king.

In the third act, the king exhibits his valour when he goes to face the Vidyādhara who comes to abduct his beloved as well as to redeem the crest jewel. His victory over the Vidyādhara wins him the esteem and respect of not only the anchorite but also of Jayasena.

Līlāvatī : is the heroine of the play. She is described as beautiful and timid by nature. She was borne to king Jayasena by the grace of goddess Saravasiddhikarī who had decreed that she should be given in marriage only to a person chosen by her.

She chances to meet Ratnaketu and immediately falls in love with him. The effect of love is so powerful and quick that it is with great reluctance that she leaves his presence.

She is described as undergoing the pangs of love. Her condition becomes so serious that it causes great concern to her maids. The crest jewel presented by her lover brings her considerable relief when it is placed on her chest by her maids. She is very modest and considers herself unfit to keep the crest jewel with her. She gives the ornament to her maid to be delivered to her lover remarking that the fittest place for it to adorn is his crest.[20] In the end, thanks to the untiring efforts of Prabhāvatī, she is united with her lover. A study of her character shows that she lacks initiative and individuality which characterise Śakuntalā. This may perhaps be due to the introduction of supernatural elements like Sarvasiddhikarī and Prabhāvatī by the dramatist.

Kāśypa : is the bosom friend of Ratnaketū. Though he appears gay and jocular at times, he is not without the elements of intelligence. He gets exasperated and remarks that kings are not to be relied upon since he, though very much intimate to his royal friend has been left behind by the latter.[21]

When he meets the king, he feigns anger. Instead of the characteristic mode of blesssing his royal friend, he blesses him saying that his blessing is intended for one who does not care for their benefactor.[22]

He is simple by nature. When the king tells him that on seeing the princess, he was overpowered by passion, the Vidūṣaka agree with him and remarks that he

20. *Ibid.*, Act. III, p.61.
21. *Ibid.*, Act. I, p. 5.
अविश्वसनीयाः राजानः ।
22. *Ibid.*, Act. I, p. 6.

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was also similarly affected on seeing his wife.[23]

He appears to be a good counsellor and gives his friend valuable advice on matters of state. In the third act finding his friend reluctant to hasten to his city Hemapura, to face the Kaliṅgas, he sharply criticises him and makes him go.

The character of Kāśypa impresses us by its liveliness and touch of realism. He compares favourably with Gārgyāyaṇa, his counterpart in *Rāmavarmavilāsa*. But he surpasses the latter as a counsellor by tendering bold advice to his royal friend especially on matters of state.

Prabhāvati : is an anchorite and possesses extraordinary supernatural powers. She had gone to Mahākāla to do penance and attain mastery over mantras. She is an old acquaintance of king Jayasena. She comes to know of the love between Ratnaketū and Līlāvatī and plays an important role in bringing about their union. First she narrates Līlāvatī's love for king. In the second act, she brings a crest jewel from Ratnaketū to Līlāvatī as a memento to alleviate the agony. In the third act, she brings about a meeting of the lovers. In the fourth act, she goes to Hemapura to inform Ratnaketū of Jayasena's decision to give his daughter in marriage to him as well as to bring him to Maṇipura for the marriage. In the fifth act she celebrates the marriage of the hero and the heroine. Thus it can be seen that she plays a crucial role in the denouement of the action in the play. It, however, goes to her credit that she is motiveless in bringing about their union.

Other minor characters that are introduced in the play are Medhāvinī, Kalāvatī, Kalahaṁsikā, Viṇāvati, Kalakaṇṭha, etc.

SENTIMENT

The main sentiment of the play is Śṛṅgāra. The dramatist himself expresses his preference to that sentiment as is evident from the verse in the beginning of the drama.[24]

"Śṛṅgāra is the only sentiment which is the bedrock of all sentiments and which stands victorious, which the unborn lord accepts and himself shines and which is incessantly sought for by the damsels leaving aside their other things and which is spoken as a companion of transcendental delight."

In the first act, the seed of love germinates the hero and heroine see each other in the Citramaṇḍapa in the temple of Sarvasiddhikarī. It steadily grows in intensity so that each of them feels its pangs. King Ratnaketū expresses his anguish when he says that his five sense organs are clamouring for to enjoy her.[25]

23. *Ibid.*, Act. I, p. 8.
ननूपपन्नमेतदनुभूतंमयापि बहुशो मम ब्रह्मण्यादर्शनेषु !

24. *Ibid.*, Act. I, p. 7.
यस्यासकितमनन्यजोऽपि भगवानेत्य स्वयं राजते सेवन्ते यमनारतञ्च सुदृशस्सन्त्यकतकार्यान्तरा : !
यं ब्रह्मानुभवप्रमोदलहरीसख्यञ्च आचक्षते सोऽयं सर्वरसाधिभूर्विजयते शृङ्गार एको रसः ॥

25. *Ibid.*, p. 15.
मुग्धाङ्गीं मधुराधरां मृदुगिरां चाम्पेयगन्धाननामस्तोकस्तनकोरकद्वयभरं स्तोकावनम्राकृतिम् !
तामाचिक्षिपते पिपासति मुहुश्शुश्रूषते किं वदाम्याजिघ्रासति चालिलिंगिषति मे हा हन्तःपञ्चेन्द्रियी ॥

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"Alas ! My five organs are desirous of respectively seeing her beauty, drinking her sweet lips, hearing her soft words, smelling her face, and embracing her form slightly bent due to the two budding though not small breasts". Here the vipralaṁbha śṛṅgāra (Ayōga) starts its course and we see its first phase viz., Abhilāṣā. The *sthāyībhāva* is ratī. The *ālambanavibhāva* is the hero. The *uddīpanavibhāvas* are the various beautiful objects he sees around him such as the moon, the cooing of the cuckoo etc. The *anubhāva* is the desire of his five sense organs. The *vyabhichāribhāva* is his recollection of his beloved.

The heroine is also affected like the hero and her condition is described by her maid in the second act.[26]

"As the clouds gather and as the breeze blowing across the garden of Bāṇa puts her in delusion the rays of the moon cause sorrow in her. The sandalwood appears like fire. Her bed is made of flowers. Night is her constant companion since she does not have sleep. The wafting of the gentle breeze wet with water make her faint." The *ālambanavibhāva* is the heroine. The *uddīpanavibhāvas* are the moon, the gentle breeze etc. The *vyabhicāribhāvas* are her sorrow, sleeplessness in the night and fainting. Here the vipralambha śṛṅgāra is in its first stage viz., Abhilāṣā.

The love runs its second stage namely cintā in the third act. The hero is sorely afflicted by the pangs of love and his condition is described by the chamberlain[27]. "His body appears emaciated and very pale. Sighing again and again, he is engaged in doodling over the earth. He looks like a wild elephant caught in the waters thinking of his sad mate who is fond of roaming about in the forest". The *ālambanavibhāva* is the hero. The *uddīpanavibhāva* is the enchanting scenery of the garden and the *anubhāvas* are his sighing, restlessness, etc. The *vyabhicāribhāvas* are his contemplation.

The hero is further seen wailing and longing for his beloved. But, before he lapses into the subsequent stages of vipralambha, a temporary union is effected when he meets the princess in the *pleasure garden* owing to the efforts of the anchorite Prabhāvatī. However, the union lasts only for a brief period owing to two incidents and consequently the sambhōga śṛṅgāra is followed by vipralaṁbha. The first incident is the fight between the hero and the Vidyādhara. Here there are touches of the sentiments Vīra, Adbhuta and Bhayānaka. The verse where the battle is described to Līlāvatī and her maids by Prabhāvatī is as an example.[28] "The sky is now spread

26. *Ibid.*, Act. II, p. 18.
सन्तापं जनयन्ति चन्द्रकिरणा दावोपमं चन्दनं बाणोद्यानसमीरमोहकलिते संजातधाराधरे !
शय्या पुष्पमयी निशा सहचरी निद्रा प्रविद्राविणी सम्मूर्च्छन्ति सुमन्दवातगतसौगन्धा जलाद्रानिलाः ।।

27. *Ibid.*, Act. III, p. 23.
वहन्क्षामं क्षामं वपुरतितरां घूसरतरं क्षिपन्भूयः श्वासं क्षितिविलिखनव्याप्तकरः !
दिशां प्राप्तश्शोच्यां चिरवनविहारप्रणयिनीं वशां ध्यायन्वन्यः कलम इव वारीनियमितः ।।

28. *Ibid.*, Act. IV, p. 35.
कुण्यत्भोगिस्फटालीडमरतरमुखाघातजातस्फुलिङ्गश्रेणीरवद्योतविद्योतितजवपवनोद्भूतधूलीभृताशैः !
प्रोच्चण्डप्राक्समीरप्रचलजलधरासारसांराविणोग्रैर्व्याप्रं सद्यो विपाठैर्वियदिदममुनाधोमुखैरुन्मुखैश्च ।।

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with the dust raised by the wind and illumined by the sun in the form of tiny sparks of fire emanating from the friction of the deadly arrows which appear like the fire coming from the hoods of angry serpents in the course of the fight. It is echoing with the loud cries of the cranes blown helther skelter by the fierce wind and covered by the darting large arrows with their heads directed upward and downward. The *ālambanavibhāva* is the anchorite and the *uddīpanavibhāvas* are the fiery arrows, the cries of the cranes and the driving dusty winds. The *vyabhicāribhāvas* are the fear and wonder generated by in the minds of Prabhāvatī, Līlāvatī and her two maids.

Though the hero and heroine meet after the war in which the former has been victorious, again they are separated. The heroine goes to meet her father and hero returns to his city Hemapura to protect it from the invading Kaliṅgas. So in the fourth act, there is a further resume of the *vipralaṁbhaśṛṅgāra*. The hero back to his city is again severely affected by the pangs of love and he goes to his garden to see plants and flowers which bear certain features of his beloved. One of his garden attendants shows him a bud of Palāśa and a Gandhaphalī. On seeing them, he recollects his beloved and describes her lips, mouth, other parts of the body and appearance[29].

Here the *ālambanavibhāva* is the hero. The *uddīpanavibhāvas* are the redness of the Palāśa bud and the sweet smell of Gandhaphalī which are respectively attributed to the lips and the body of the heroine. The *vyabhicāribhāva* is the hero's recollection of his beloved. Vipralaṁbha śṛṅgāra is in its third stage viz, smṛti.

The hero then tells his friend Kāśyapa that the name Līlāvatī is a misfit to his beloved since she scorns with her foot his appeals.[30]

"How can you be Līlāvatī when you again and again disdain with the kicks of your foot the conciliatory words tendered before you bow down. It is by mistake she is known by that name without considering the above fact. It is said that women are perverse." Here the hero is in the fourth stage of *vipralaṁbhaśṛṅgāra* namely guṇakathana.

To alleviate his agony, a portrait of his beloved is brought before him. He is so greatly delighted by it that he garlands and addresses it[31].

"Oh beautiful lady, during sleep you used to make garlands fall on me several times. I am for once placing this beautiful garland over your full breasts." Here the hero is in the fifth stage of *vipralaṁbhaśṛṅgāra* namely udvēga.

29. *Ibid.*, Act. IV, p. 45.
हन्त ! स्मरामि मधुरोष्ठि तवाधरोष्ठं :
हन्त ! स्मरामि रुचिराङ्गि तवाङ्गमङ्गम् !
30. *Ibid.*, p. 49.
चरणपतनपूर्वान् भूयनस्सामवादान् परिहरणमपि त्वं किं न लीलावतीति ।
तदिदमगणयित्वा सा तदेवाभिधाना स्खलनमवदधाना बक्ति वामाहि वध्वः ।।
31. *Ibid.*, p. 54.
मयि पातितवत्यसि स्रजं बहुशो बन्धुरगात्रि सुप्रियु !
सकृदण्यहमर्ण्पयामि ते कुचकुम्भोपरि कोमलामिमाम् ।।

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But the hero is no more allowed to undergo the severe stages of the pangs of separation. Prabhāvatī brings glad tidings that the divine sanction for the marriage has been obtained and in the fifth act, the marriage of the hero and heroine takes place. From the above, it can be seen that śṛṅgāra has been developed stage by stage.

LITERARY ESTIMATE

Bālkavi appears to be a mediocre poet. His descriptions are not of a high order excepting for a few instances. His style is simple. The dialogues appear stereotyped and lack vigour. In versification, he occasionally follows the style of Bhavabhūti. In a verse the poet gives a beautiful description of the mutual glances of Śiva and Pārvatī at the time of their marriage.[32]

"May the play of the mutual glances of the primeval couple, at the time of their marriage, which were exchanged by them eagerly and secretly out of their satisfaction in their long awaited union, which is but the science of non-dualism in delight, which were bashful owing to the recollection of the past story of the destruction of kama and which were obstructed by the smoke emitting from the sacrificial fire protect you." Here the figure is utprēkṣā and the metre is Sragdharā. Here is a colourful description of the last quarter of night.

"The sound of the drum in the precincts of the gates of gods marks the nāndī of the morning. In the white mansions some doves are producing the murmur. The lovers reconstruct the conciliatory words spoken by faithless lovers (are long). The sleepy gate keepers move about in the houses of the rich."[33] Here the figure is Utprēkṣā and the metre is Mandākrāntā.

His descriptions of the mid-day, mountains, etc. are equally colourful and vivid. In the description of the battle in the third act, he uses compound and alliterative words to suit the sentiment of Vīra and the guna Ojas.

DRAMATIC EFFECT

The drama is unfit for staging in the local theatre. The prologue is unnecessarily overdrawn and the major part of the first act is taken up with the king's description of the princess and his narration of the meeting with her. Consequently, there is very little action in the first act. The second act deals with the description of the pangs of love undergone by the princess and Prabhāvatī's meeting with her. Hardly any action of dramatic interest takes place.

The first half of the third act is full of the descriptions of love pangs of the hero.

32. *Ibid.*, Act. I, p. 1.
सानन्दाद्वैतविद्याश्चिरमभिलषितान्योन्यसंयोग लाभात्सोत्कण्ठास्वैरवीक्षाव्यवधिकरहविधूमभूतोत्गमेषु !
सव्रीलाः पूर्ववृत्तप्रसवशरपरात्भूत्यनुध्यानवृत्या युष्मान्पान्त्वादियूनोः परिणयनविधौ दृष्टिसंभेदलीलाः ॥

33. *Ibid.*, Act. IV, p. 48.
प्रातर्नन्दी प्रणदति पटुर्द्वारसीम्नश्वराणां हर्म्येषून्मीलति कलकलः कोऽपि कापोतवत्सु !
ग्रन्थन्ति क्वाप्यननुनयगिरं कामिनः खण्डितानां तन्द्रीबद्धधनिनरगृहद्वारमुख्या वलन्ते ॥

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But in the second half, there are some elements of dramatic interest, viz., the arrival of the Vidyādhara and his fight with the hero. The dramatist makes the anchorite Prabhāvatī enter the stage and through her, the battle is described. The fourth act is very monotonous. It consists of a tedious description of Prabhāvatī's aerial journey from Maṇipura to Hemapura followed by a repeated account of the hero's pangs of love. The scene of the king suffering from the pangs of love is only a reproduction of a similar scenes in the third act in which the princess is likewise undergoing pangs of love.

The fifth act contains a long scene in which the hero and the heroine are together enjoying the night. There is hardly any significant action in this act. The monotony of post-marital meeting of the hero and heroine is broken by the entry of Prabhāvatī who blesses the couple in the usual way. Thus it can be seen that the play will not be a success on the stage.

TECHNIQUE

The plot is the creation of the poet. The play proper is introduced through a device called Prāvṛttakam. When the assistant describes the spring season, a voice behind the scenes sings a verse.[34]

Though the verse is directly in praise of Cupid, it is suggestive of Ratnaketū and his triumph over the world.

In the first act, there is a mixed (miśra) Viṣkambha in which Kalakaṇṭha and Vīṇāvatī take part. Ratnaketū's stay at Maṇipura as the guest of Jayasena and the forthcoming festival in the shrine of Sarvasiddhikarī are mentioned in this Viskambha.

In the second act, there is a praveśaka in which Haraṇikā and Medhāvinī take part. Herein, the sufferings of the princess on account of the pangs of love and the visit of Prabhāvatī to console her are indicated.

Mukhasandhi: Commences in the first act of the drama. The hero and the heroine meet each other at the temple of goddess. They immediately fall in love with each other. Thus in the first act, we find the germination of love. we find here both Bīja and Ārambha.

Pratimukhasandhi : Covers the entire second act. Here we find the further development of love. Both the hero and the heroine are undergoing pangs of love. To alleviate her agony, the hero sends a crest jewel to the princess. The heroine is relieved of her agony to a great extent after the receipt of the memento. In this act is incorporated both Bindu and Prayatna. The hero's valorous action figuring in this act in defeating a Vidyādhara wins him the respect and esteem of Jayasena the king of Niṣadha, his own beloved and the anchorite.

Garbhasandhi: Commences at the beginning of the third act. There are several troubles which obstruct the union of the hero and heroine. The Vidyādhara comes to

34. *Ibid.*, Act. I, p. 4.
निशेषभुवनजयिनो निजबन्धुवसन्त नीयमानस्य !
कामस्य यशः पिको गायति रागं प्रवर्धयति वध्वाः ।

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abduct the heroine but the hero drives him away. He then meets the heroine, and yet they are not to remain together. The news of an impending invasion to his country makes the hero leave the heroine. The Garbhasandhi comes to a close by the end of the third act.

Avamarśasandhi: The hero is undergoing the intense pangs of separation. Prabhāvatī brings him happy tidings that the goddess has agreed to his marrying Līlāvatī. The hero leaves for Maṇipura to marry the princess. The Avamarśasandhi takes up the entire fourth act.

Nirvahaṇasandhi: Occurs in the fifth act of the drama. Here we find the consummation of the love of the hero and the heroine viz., their marriage which takes place in this act. The hero besides getting the hand of Līlāvatī receives the kingdom of Niṣadha too. Both Kārya and Niyatāptī are also incorporated in this act.

TIME AND PLACE OF ACTION

The drama seems to begin at about dusk in the evening. The invocation describing the cosmic dance of Śiva and the mention of the rays of the moon in the course of the description of spring season by the assistant point to it. The first act has its setting in Maṇipura, the capital of Niṣadha. It ends at noon as is evident from the hero's remark.[35] The second act starts probably in the morning of next day. This is evident from Haraṇikā's conversation with Medhāvinī in which she refers to the visit of the princess to the temple in the early hours of the day[36]. The background is the Mādhavīmaṇḍapa in the spring garden in Maṇipura. It ends in midnoon. The third act seems to begin in the morning as apparent from the king's description of nature in which the cuckoos are singing. The place of action continues to be the garden of spring. It concludes in the evening as can be inferred from the kīng's remark.[37] The fourth act starts in the last quarter of night. The place of action shifts from Maṇipura to Hemapura. It seems to end in the morning of the next day. The fifth act opens in the night. The background is Maṇipura. It ends in the next day. Thus the play runs for about four days with a break of two nights.

Influence of other Sanskrit Works

The influence of Kālidāsa's *Abhijñānaśākuntala* is seen conspicuously in the drama. The scene in the third act of *Ratnaketūdaya* where king Ratnaketu and the Vidūṣaka hide themselves and watch Līlāvatī and her two maids sitting in the maṇḍapa and conversing with each other reminds us of the scene in the first act of *Śākuntala* where king Duṣyanta and the Vidūṣaka hiding themselves behind the trees watch Śakuntalā and her two female friends watering the plants and conversing amongst themselves.

35. *Ibid.*, Act. I, p. 10.
कथं गगनमध्यमध्यास्ते गभस्तिमाली !
36. *Ibid.*, Act. II, p.15.
37. *Ibid.*, Act. III, p. 22.
इदानीं तु परिणतप्रायो वासरः !

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X

RĀMAVARMAVILĀSA

PLOT

Rāmavarmavilāsa[1] is the other drama of Bālakavi. It opens with a prologue as usual. The stage director appears on the stage after the conclusion of Nāndī and pays respects to the concourse of conoisseurs who have come for the festival of Śiva at Vṛṣapura. He then calls the actress and informs her of the desire of the audience to have the play *Rāmavarmavilāsa* of Bālakavi enacted for their entertainment. The actress agrees and sings a song praising the audience for their capacity to discern and relish poetic emotions. The stage director also joins her in paying tributes. At that time the jingling of ornaments is heard. Kāverī and Kanakā arrive and the stage director accompanied by the actress leaves the stage.

The play begins with an interlude. Kāverī informs her friend that king Rāmavarman of Cochin is on a pilgrimage with his forces after entrusting his kingdom to his brother Gōdavarman. He would be coming to her territory shortly. Kanakā fears that the king will have to contend with several obstacle on the ways. Kāvēri allays her fears by expatiating at length the prowess of the king. Soon their conversation turns round to Princess Resacandrikā the daughter of the Vidyādhara Ratnapīḍa, who due to a curse is staying in neighbouring country. Kāverī suggests whether an alliance can be forged between the princess and the king. Kanakā heartily seconds the proposal. The two then devise a plan to effect a meeting between the king and the princess in order to sow the seeds of love and they decide to appear in the form of beautiful parrots for achieving the objective.[2]

The Vidūṣaka tries to remove the numbness of his limbs after having woken up from sleep. Finding that the sun has risen in the eastern horizon, he performs the morning oblations. He then hears the sound of the brāhmins blessing the sovereign and he goes to meet his royal friend. He finds him sitting under a Tamāla tree near

1. The present study is based on a transcript prepared from the manuscript R. 3873 of the Govt. Oriental Manuscripts Library, Madras.
2. *Ibid.*, Act. I, p. 11-12.
आर्यातु कलामञ्चरी नाम कापि शुकी भवितुमर्हति, अहमपि कुशला नाम,
इत्युभेऽप्यङ्गीकृतगुरुशिष्यभावे भविष्यावः !

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the confluence of the rivers Kanakā and Kāveri. The king tells his minister Vaijñānika that he is refreshed by the drops of water of Kāverī carried by the breeze and that his mind is filled with love. The Vidūṣaka appears before the king and greets him in the customary way. The king receives him and requests him to be seated. The Vidūṣaka does so and having overheard the word 'mother' in the king's description of Kāveri asks him about the relative merits of a child's stay in its mother's womb and lap. The king replies that according to experts on the saga of life a child's stay in its mother's womb is painful as it has to remain within a restricted place in the midst of worms inside the abdomen. The Vidūṣaka hearing this reply agrees with the view.

The king meanwhile bids his minister and attendants to take rest and they leave his presence. He too goes with the Vidūṣaka to take rest in arbour. They see the charming scenery around and are attracted to it. They soon espy a beautiful forest. While the king is admiring its beauty, the Vidūṣaka shows him a pair of beautiful birds perched on a tree. The king is attracted by the colour of the parrots and he concludes that they may be the pets of somebody living in that forest. As they watch them through the bushes, they behold a beautiful damsel. They also see beside her another maid whom they surmise to be her friend. The two maidens are seen persuing the parrots taking steps warily and slowly. With a view to watch their activities and also eavesdrop their conversation, the king and his Vidūṣaka take their positions behind the bushes.

Princess Rasacandrikā and maid Kumudinī find it difficult to capture them. The maid seeing the birds eat the Mātulunga fruit and the breasts of her mistress made bare due to the sliding away of the upper cloth mischievously tells her mistress that the birds would come to her mistaking her breasts for Diṇḍima fruits. The princess swifty covers up her breasts and requests Kumudinī to keep silence lest the birds fly away. The king feels enthralled by the sight of the princess's breasts. Kumudinī tells her mistress that the birds seem to be confiding something to each other after looking at them. The princess shows signs to her to remain silent and extends her hands in a bid to capture the parrots. But to her great disappointment, she fails.

Meanwhile the two birds begin to talk to their surprise. One of them requests the princess not to extend her hand for capturing them, lest it gets wounded by thorny creepers. The princess seeks pardon from them for her rash action. The birds then disclose to the princess that they are themselves responsible for attracting her. On being asked about their identity and whereabouts, one of the birds tells her that her name is Kalāmānjarī while that of her friend is Kuśalā and they are living in the country of Sahyapāda. The princess then asks Kalāmañjarī as to which art is she proficient in. The latter replies that she is capable of giving ambrosia and the power to bestow hundreds of forms to any body. Further she can grant any boon sought by women and that there is nothing impossible for her

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to beget in the mortal and other worlds.[3] Kumudinī then asks Kalāmañjari to bring before them a suitable bridegroon for her mistress. Kalāmañjarī agrees to her request and by her magical powers brings king Rāmavarman before the princess and her maid. Both the king and the princess are surprised beyond measure at the mysterious way in which they have been brought together. Kumudinī and Kalāmañjari greet the king and the latter requests him to take his seat in the bower of creepers. The king does so along with others.

The king and the princess are struck with love at the sight of each other and the former confides to his Vidūṣaka as to how he is attracted by her charm. The Vidūsaka using the pun on the world 'dvijāti' remarks that he and the two birds belong to one and the same category. This remark makes all of them laugh. The king enquires about the name of the birds. Kumudinī discloses to him their names. The Vidūṣaka challenges Kalāmañjari to give the name of his royal friend. Kalāmañjari correctly spells out the name of the king to his dismay. Kumudinī hearing the name of the king remarks that it is well known even in her country. The king desires to know as to which country the princess and her maid belong to. Kalāmañjarī tells him that they hail from the conntry of the Vidyādharas situated high in the Himālyas. She also tells him that the princess is the daughter of the Vidyādhara king Ratnapīḍa. The Vidūṣaka remarks that such beauty can rarely be found in mortals.[4] The princess feels bashful. Kumudinī requests her mistress to take leave of the king as it is time for their departure.

The voice of Cakorikā is heard informing the princess that her father is anxiously waiting to see her. The princess prepares herself to go and she is sad at the thought of leaving her lover, with great difficulty, she proceeds to her palace accompanied by Kalāmañjarī, Kanakā and her maid. The king lingers for some time lost in thoughts of his beloved. Soon the Vaitālika announces the onset of midnoon and the king goes to perform mid-day worship with his Vidūṣaka.

The second act begins with the entry of a messenger by name Sāraṅgaka. He has been sent by Gōdavarman form Cochin to deliver a message and a jewel necklace to king Rāmavarman. He sees the king in his camp and finds him in a thoughtful mood.

The king is afflicted with pangs of love. He remembers the Vidūṣaka who makes his appearance before him. He has gone to bring cooling materials for his friend in order to alleviate his agony. As soon as he meets the king, he confides to him something in his ears. Immediately the king goes with him. Sāraṅgaka who is waiting for an audience finds it an ideal occasion to meet the sovereign. He presents the letter to the king. The king receives it and reads it. The message says that the

3. *Ibid.*, p. 29.
शक्नोमि दातुममृत तदिहैवलोके रूपं दधामि शतधा च सहस्रधा च !
वश्यं करोमि सुदृशां वरमण्यभीष्टं नासाध्यमस्ति भुवि वा दिवि वा क्वचिन्नः ।।
4. *Ibid.*, p. 36.
कथं विद्याधरकन्यकैषा ! अन्यथा कथममानुषलोकसुलभं सौन्दर्यम् !

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kingdom is faring well and that the Pāṇḍya king has presented a jewel necklace as token of his appreciation for assisting him.[5] The king after reading the letter dismisses Sāraṅgaka and the chamberlain from his presence. He hands over casket containing the necklace to the Vidūṣaka and then goes on a walk.

The beautiful scenery which the forest presents excites the king's passion. The Vidūṣaka is worried over his friend's disconsolation and he takes him to the bower having cooling materials. But they prove to be of no avail. The king's condition goes from bad to worse and he almost faints. The Vidūṣaka is at his wit's end to revive his friend and he quickly places the necklace on his neck. The king regains his consciousness and stretches his hand saying that his beloved has clasped him by his neck. The Vidūṣaka happy at his friend's regaining consciousness brings home the fact that what is on his neck is only the jewel necklace.,

Now Kalāmañjarī appears before the king. The king greets her and makes her sit. She enquires of the king about his illness. The Vidūṣaka narrates how his friend has become love sick after seeing the princess. Kalāmañjarī too gives them an account of the pangs of love on the part of the princess. She then informs the purpose of her coming namely to get a memento from him for presenting the same to the heroin. The king asks for his friend's suggetion about the token to be given to his beloved. The Vidūṣaka agrees. The Vidūṣaka searches for it and to his great dismay finds it missing. He anxiously informs his friend that the necklace is missing. The king is equally bewildered at its mysterious disappearance. Kalāmañjari who is nearby says with a smile that it has gone to its proper destination. The Vidūṣaka is astonished at the way in which the necklace has gone to the princess.

Kalāmañjarī also informs the king that a Yakṣa named Piṅgalākṣa through his friend approached Ratnapīḍa for the hand of his daughter and that the Vidyādhara king turned down the request.[6] The king is afraid whether the said Yakṣa will do any harm to the princess. He requests the goddess to protect his beloved from danger. Kalāmañjarī assures him to protect his sweetheart at all costs. The king expresses his anxiety to see his beloved. The Vidūṣaka pleads with her to bring about a meeting of the couple. Kalāmañjarī agrees and asks the king to come to the harmitage of Agastya at the forthcoming 14th day of New Moon phase where she will bring the princess.[7] The king feels happy. Kalāmañjarī takes leave. The king with the Vidūṣaka retire to the palace.

The third act has a Pravēśaka in which the maid Jyotsnikā informs her friend Cakorikā that the princess has gone to the hermitage of Agastya and that Kalāmañjarī has been describing to her the qualities of the Kerala emperor. Just then the demon Piṅgalākṣa appears. He has come to the sanctuary of sage Agastya to see Rasacandrikā and he is anxious to know her where-abouts with a view to know

5. *Ibid.*, Act. II, p. 46.
6. *Ibid.*, p. 65.
7. *Ibid.*
आगमिनि कृष्णचतुर्दशीदिने अगस्त्याश्रमोपकण्ठवर्तिनि तत्र भवतो अगस्त्येश्वरस्यायतने सन्निहितेन त्वया भवितव्यं! तत्र तां भगवदाराधन व्यपदेशेनाहमानेष्यामि !

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it from the Vidūṣaka, he takes the form of king Rāmavarman and meets him. Gārgyāvaṇa takes him to be his royal friend and inadvertently discloses the rendezvous. The two then proceed to the abode of sage Agastya. The demon is unable to enter the sanctuary because of the power of penance of the sage. He therefore tells him that he will wait till he comes back from the hermitage. No sooner does the Vidūṣaka goes to the hermitage, than the demon disappears. On entering the hermitage, he is surprised to find his friend inside it and mistaking him to be the guise assumed by some demon runs away in fear.

The king is anxiously waiting for his beloved. He hears the music of vīṇā coming from the interior of the sanctuary and at once presumes that his beloved has come. He therefore goes deep into the sanctuary and is happy to find the princess along with Kuśalā and Kumudinī. The princess is simultaneously singing and playing on the vīṇā. The king hears it and is delighted by its melody. Kumudinī requests her mistress not to strain herself, as she is unwell. So the princess stops singing and hands over the vīṇa to her maid. Kumudinī enquires whether the king has come. Kuśalā then points out the king. The princess overwhelmed with emotion sheds tears. The king, feels happy to find that the princess is really in love with him. He then appears before them. The princess feels bashful and tries to withdraw herself from his view. Kumudinī signs to him to come near his beloved. He goes near her and lifts her with his hands. Flush with shyness, she manages to come out of his hold and feigns anger towards her friend. The king pacifies her.

Just then the pathetic voice of the Vidūṣaka calling for help is heard informing him that he is being manhandled by a demon, The king arms himself and prepares to go to the aid of his friend. But, the Vidūṣaka soon appears before him. He narrates the details of his encounter with the demon.[8] Kuśalā tells them the identity of the demon and the purpose for which he has come. The princess becomes afraid. Kumudini comforts her not to entertain any fear, so long as her valiant lover is her side. Now the voice of the demon is heard, who warns the king not to covet the hand of the Vidyādhara princess. The king assures his beloved, not to have any fear on account of the domon. Kumudinī informs the king that the time for their departure has come. The king reluctently agrees to their departure. The princess goes back to her palace. The king is again beset with doubts as to whether he would be able to attain his beloved. The Vidūṣakā assures him that he would ere long be united with the princess.

In the interlude to the founth act, through a conversation between Kumudinī and Kalāmañjarī, the marriage of king Rāmavarman with Rasacandrikā according Gāndharva fashion is announced. Besides, the king's return to his city and his beloved's visit to her native country after the lapse of her curse are mentioned. The king takes rest in his palace after his tiresome tour. The crown prince goes to meet him and is warmly received. After presenting the sword, he shows the king the painting on the walls of the palace done by eminent artists illustrating his pilgrimage to Cidembara, Śriraṅga, Kāncī, etc. The king speaks very high of the

8. *Ibid.*, Act. III, p. 92.

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paintings and congratulates his nephew. The sound of the bell is heard proclaiming the beginning of the first part of the night. The crown prince takes leave. The king and Vidūṣakā retire to the palace.

With the advent of night, the moon is shining in all glory. The king is disconcerted. He blames the moon for burning him by his hot rays. Now Rascandrikā with her friend Kumudinī comes from the sky, to meet the king. The king feels glad on seeing his beloved and he welcomes her. All of them sit in the couch. The Vidūṣakā feeling sleepy, takes leave. Kumudinī also quietly slips away. Thus, the couple left alone spends the night happily admiring the moon and the moon-lit garden, At that time, the voice of Gārgyāyaṇa is heard saying that he is kicked by somebody. The king hearing it concludes that his friend talking in sleep.[9] But Rasacandrikā is agitated. As they are watching with anxiety, the king's first wife queen Candralēkhā suddenly arrives with her maid. No sooner does Candralēkhā sees the king than Rascandrikā disappeares by her magical power. The king greets her and shows his love to her. The queen feigns anger and disregarding his protestations of love, accuses him of infidelity. The king's reply does not satisfy her. When he tries to touch her hands, she forbids him and prepares to go. By dawn the Vidūṣakā comes to meet the king. He is surprised to see the angry face of the queen. Without paying heed to the king's appeals, the queen in a huff goes accompanied by her maid. The king tells his friend that his left eye is throbbing and that he does not know what bad things it forecasts. The Vidūṣakā also shares his misgivings. At the end of the act the king goes to meet the queen accompanied by the Vidūṣakā.

In the interlude to the fifth act, it is stated that the king with the Vidūṣakā is resting in a garden. Thoughts of his beloved overwhelm him. The Vidūṣakā is bewildered on seeing his friend's condition. The king desires to draw a painting of his beloved and the Vidūṣakā goes to bring the painting materials. Meanwhile, the king unable to bear the agony falls into a swoon. After sometime, he gets received and he sees to his delight Kalāmañjarī and Kanakā standing before him. Kalāmañjarī informs him that the Vidyādhara emperor Ratnapīḍa, on coming to know, of Candralēkhā's anger, has sent through her a crest jewel capable of removing all traces of anger and bitterness in human beings. She then presents the crest jewel to the king, who gladly receives it. The king informs them that, the queen is going to offer worship to the god of love, in order to win over him and that he intends to meet her at that time. Kalāmañjarī approves his idea. Meanwhile, the sound of the jingling of anklets is heard and Rasacandrikā accompanied by her maid arrives. The Vidūṣakā requests to excert her powers to restore cordiality between the king and queen. Kalāmañjarī agrees and she goes with her disciple. The king requests Rasacandrikā and her maid to go invisibly to the mango tree near the place of worship. The princess agrees to his suggestion and accordingly goes with her maid. The king also goes with the Vidūṣakā to the place of worship

9. *Ibid.*, Act. IV. p. 121.
नूनं उत्स्वप्नायते गार्ग्यायणः !

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and the two watch the queen by hiding themselves behind the bushes. Kalāmanjarī and Kanakā arrive at the place where Candralēkhā has decided to offer worship. They then great the queen who is touched by their cordiality. Kalāmañjarī then reveals to her the purpose of their errand. She tells that she has been sent by Ratnapīḍa who on coming to know of the marriage of his daughter Rasacandrikā with the Kerala king gave her a musical composition to be given to her. The meaning of the composition is that he (the Vidyādhara emperor) has considered Candralēkhā as his eldest daughter and Rasacandrikā only as his second issue and that he requests her to be friendly to her sister.[10] The queen expresses her willingness to abide by the request. Kalāmañjarī by her magical powers brings the king, the Vidūṣuka, Rasacandrikā and her maid before Candralēkhā. As directed by Kalāmañjarī Candralēkhā embraces Rasacandrikā. The river goddesses then instruct the two queens to remain friendly to each other. After blessing the king and his wives, Kalāmañjarī accompanied by Kanakā disappears. The epilogue is as follows.

"May the kings who follow the righteous path protect the earth. May the earth be full of plants bearing plenty of fruits. May there be rain on the earth. May learning flourish in the homes of the learned along with wealth. May people always have devotion to the feet of Śambhu, who has the moon on his crest".[11]

CHARACTERISATION

King Rāmavarma : is the hero of the play. He is the king of Kerala (Cochin). He was born to his mother by the grace of the goddess Durgā of Valapura who has prophesied that he would attain fame and glory higher than those of the lords of the eight quarters. He is *dhīrodātta* by temperament and was born in an illustrious dynasty. He is valorous by nature and has by the prowess of his arms vanquished in a trice many an alien king during his dig-vijaya.[12] His fame and power have speard far and wide and many kings sought his aid in putting down their enemies. The Pāṇḍya king too has sought his aid. He is religious by temperament and has gone on a pilgrimage to the holy places like Cidambara, Kāñcī etc. His current visit to the confluence of Kanakā and Kāverī is also for pilgrimage.

There is nothing striking in his character. Though he has been described as brave, no situation has been provided to him to display his valour. In the scene,

10. *Ibid.*, Act. V, p. 144.
11. *Ibid.*, p. 148.
राजानः पालयन्तु क्षितिवलयमिदं नीतिमार्गेण युक्ताः पृथ्वी सस्याभिपूर्णा फलतु बहुफलं वृष्टयः सन्तु विष्वक् !
विद्वद्गेहेषु वाणी विहरतु रमया सख्यमाप्ता दृढीयः शम्भोर्भक्तिर्नराणां भवतु चरणयोः सन्ततं चन्द्रमौलेः
12. *Ibid.*, Act. I, p. 8.
नीरन्ध्रोन्नद्धनानाकिसलयसुमनस्तोरणस्तोममोधी भूतच्छायाद्रुमौघाः सुघटितविविधोपायनार्थोपकर्याः !
आसन्नासीरसीमासमसमयनमत्पाण्ड्यचोलादिभूभृत्कोटीरव्यावघाटीत्रुटितमणिगणैः शर्करास्तस्यमार्गाः ॥

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where the Vidūṣakā cries for help, the king is made to go to his aid armed with sword but he returned soon since the latter got released from the hold of the demon. He does not get a free hand to make an impact felt on the course of events in the drama. On the other hand, he appears as an instrument in the hands of the two goddesses to carry out some of their designs.

Gārgyāyaṇa : is the Vidūṣakā in the play. He is ugly and old as described by Piṅgalākṣa who calls him an old monkey.[13] He is witty and humorous and he believes that the demonesses have drunk his blood.[14]

When the two birds, Kankā and Kalāmañjari are introduced to the king, he cracks a joke by playing a pun on the word *Dvija* stating that he and the birds to belong to the same caste.

As the confidant of the king, he assists him very much in his love matters. In the second act, when the king is suffering intensely from pangs of love, he not only consoles him but also brings cooling materials for him.

He is simple and fearful by nature and can be easily hoodwinked, as is done by Piṅgalākṣa. He is baffled at the mysterious disappearance of the necklace and is not easily convinced by his friend's explanation. He has a keen sense of propriety and is very sensitive. He congratulates Kalāmañjarī for her timely efforts in bringing about an early union of his friend with the Vidyādhara princess.[15]

Thus Gārgyāyaṇa appears as one of the best characters wrought by the hand of Bālakavi. He can be compared to Maitrēya in Mṛcchakaṭika. But, he excels him in intelligence, industry and sagacity.

Rasacandrikā: is the daughter of Ratnapīḍa, the Vidyādhara king. She is beautiful andher character is spotless. She is timid by nature and is proficient in music. While going through the sky, drops of water from her hair happened to fall in the water taken by a sage in his hand for offering to the gods. The sage cursed her to live in the mortal world for one year. Therefore, she chances to meet king Rāmavarman and falls in love with him. After much tribulation, by the aid of Kalāmañjarī and Kanakā, she is united with her lover.

She appears to be neither jealous nor proud and is very considerate to her lover. In the fourth act, when the queen comes all of a sudden to meet the king she quietly disappears by the power of her magic thereby saving her lover from embarassment. She calmly accepts the friendship offered by the queen and lives thereafter in perfect cordiality with her.

Candralēkhā : is the first wife of the king. She compares with Vāsavadattā in Priyadarśikā in character and temperament. She is very jealous and proud. On coming to know of her husband's marriage with Rasacandrikā she gets angry and

13. *Ibid.*, Act. III, p. 73.
14. *Ibid.*, Act. I, p. 13.
ता एव भिया अनभिज्ञातदर्शनाःरुधिरपानकुतूहलिन्यःअमुष्यसह्यशैलस्य पर्यन्तकान्तारसंचारिण्यःस्थल-जलूका राक्षस्यः!
15. *Ibid.*, Act. II, p. 65.
कलामञ्जरि, सत्यमेतत् तादृशं तव पाडित्य ! अयंपुनःकालहरणं न सहते!

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rushes to meet the king. She reproaches him severely. Not satisfied with the explanations offered by her lord, all of a sudden she leaves him in a huff. She conducts a festival in honour of Cupid in order to get back the favour of her lord. In the festival, thank to the intervention of Kalāmañjari, and Kanakā, she gets reconciled and permits him to have Rasacandrikā too as his wife.

Kumudīnī : is the maid of the heroine, She is good natured and very much attached to her mistress. When she came to know of the curse of the sage on her mistress, she went and pleaded with him and got the period reduced to one year. In the drama, she plays a leading role in bringing about the marriage of her mistress with her lover.

When her friend is suffering intensely from pangs of love, she consoles her very much and prevents her from breaking down. She is very discreet and in the fourth act after leaving her mistress with her lover, she quietly makes her exit. Her friendship and abiding interest in her mistress is such that the she stands comparison to Anasūyā in *Śākuntala*.

Kalāmañjarī : The goddess Kāverī is known in the drama by name Kalāmañjarī. She takes an interest in the hero and heroine and brings about their union. Her interest in them, is however without motive. She, first of all, by dint of her magical powers, makes the hero and heroine meet and fall in love with each other. She arranges a meeting of the hero heroine and then she secures permission from the Vidyādhara emperor and celebrates it. Finally she makes great efforts to brings about reconciliation between the hero and his first wife. Thus one can see that Kalāmañjari plays an important role and that she can in a way be described as its pivot.

Other characters introduced are Kanakā, Jyotsnikā, Cakorikā, etc., who have only minor roles to play.

SENTIMENT

The main sentiment of the play is Śṛṅgāra. Love germinates in the hero and heroine when they see each other near the confluence of the rivers Kanakā and Kāverī. The king after seeing the princess says that his mind has been carried away by the charioteer Cupid in the crystal chariot of the buttocks of the Vidādhara princess as she gently left for her palace[16].

The *ālambanavibhāva* is the king. The *uddīpanavibhāva* is the beauty of the heroine. From the statement of the hero it is evident that Cupid has shot his arrows at him and that the hero has fallen in love with her. Here the first stage of Vipralaṁbha Śṛṅgāra viz., Abhilāṣa is seen. After the departure of the heroine, the longing of the hero for the heroine increases steadily with the result that he is always immersed in thoughts connected with her. His body becomes famished. The messenger

16. *Ibid.*, Act. I, p. 38
सललितपदं प्रयान्त्यास्तस्यास्सन्नद्धमदनसारथिना!
नीतं मनो मदीयं नितम्बबिम्बेन मणिरथेनैव ।।

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Sāraṅgaka describes his condition as follows.

"His body appears aged. His face is famished. His steps falter time and again. His eyes are dull. His breaths are of long duration. All these describe his sorrowful and thoughtful state of mind which some how due to resoluteness indulges in other affairs.[17] From the description, it is clear that the king has reached the cintā stage. The hero expresses his longing for his beloved in a beautiful verse.[18]

"Neither the art of attraction, nor the skill to traverse the sky has been learnt (by me) earlier. Oh Cupid! Still my mind desires that girl of beautiful countenance who cannot be obtained even in a dream." Here the *ālambanavibhāva* is the hero and the *uddīpanavibhāva* is the beauty of the heroine.

While the hero suffers thus, the heroine too undergoes pangs of love. The river goddesses take pity on them. They speak words of succour and promise them to bring about their union. They take a necklace from the hero to the heroine as token of love to alleviate the agony of the latter. At last the hero and the heroine are united in wedlock thanks to their efforts. In act III, there are some elements of the sentiments Vīra and Bhayānaka. When the demon Piṅgalākṣa goes through the sky warning the hero of danger if he covets the hand of the Vidyādhara princess, the heroine is filled with fear. Further, when the Vidūṣakā cries for help saying that he is manhandled by a demon, the hero takes his sword and makes himself ready to go to his aid.

Fate again separates the couple. Though the heroine is again united with the hero by the power of Kalāmañjarī, their union does not last long; for the hero's first wife, suspecting her lord's conduct, comes to chastise him. Here the Vipralaṁbha Śṛṅgāra of the māna (Īrsyā) type starts its course. Rasacandrikā on seeing the advent of the queen disappears by her magical power. The king receives the queen and tries to please her. But that proves to be of no avail. She goes alone in anger. Ultimately, with the help of Kalāmañjarī and Kanakā, the king is not only able to remove his first wife's anger but also to get her acquiescence to Rasacandrikā becoming his co-wife. Thus the union of the hero with his queen brings about the play of Sambhoga Śṛṅgāra at the end of the play.

From the above, one can find that the sentiment Śṛṅgāra has been developed in a consistent manner. In the third act, Vipralaṁbha and Sambhōga Śṛṅgāras alternate with each other.

LITERARY ESTIMATE

Bālakavi shows himself to be a good poet and his descriptions have considerable

17. *Ibid.*, Act. II, p. 41.
किमपि वपुषिज्यानिग्लानिर्मुखेगमनं मुहुःस्खलितमलसे नेत्रे मात्राधिकाः श्वसितानिलाः !
इति विवृणुते चिन्तासन्तापमेष मनोगतं कथमपि पुनधर्यात्कार्यान्तराणि च गाहते ।।

18. *Ibid.*, Act. II, p. 53-54.
न समधिगतपूर्वा काचिदाकर्षविद्या न खलु गगनमार्गोल्लंघनने नैपुणं वा !
तदपि सुवदनां तां स्वप्नवृत्याण्यलभ्यामभिलषति मनो मे हन्त ! कष्टो मनोभूः ।।

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literary merits. The dialogues are dull and uninteresting. In poetry he occasionally imitates the style of Bhavabhūti. In a verse, king Rāmavarman describes the condition of his mind while staying on the banks of Kāverī.[19]

"Alas! In the precincts of the holy banks of this river, I am resuscitated by the spraying of the drops of Kāverī carried by the breeze and I feel as though bathed in the milk of my mother, whose heart is full of love, by sitting peacefully in her lap." Here one finds portrayed the sublime and serene beauty of the banks of the river Kāverī.

The hero is filled with wonder at the first sight of Rasacandrikā's great charm and he describes her as follows.

"It is no moonlight since the moon has not risen up. It is not the brightness of the Kaustubha (jewel) as the latter is not found on the earth. It is not the lustre of the heap of beauty since there is no workshop of creation here. Then, what can be this lustre which causes immense delight to the eyes."[20] It is suggested here the incomparable beauty of the heroine. The figure employed is Sandēha.

His descriptions of nature are also good. The following is a description of the deer roaming about in the forest. "As the male deer moves, the female deer also moves. When he takes rest, she too takes rest. When he eats the darbha grass, she also eats the same. When he drinks, she too drinks. When he sleeps, she also sleeps. It seems that these deer have been trained by the wife of Agastya in their conduct."[21]

DRAMATIC EFFECT

As a drama, *Rāmavarmavilāsa* is rather unfit for enactment on the stage. It is more narrative in nature and seldom any action of dramatic worth takes place. The desultory and long prologue is followed by an equally lengthy first act which consists of only dialogues and soliloquies. The second act is only a repetition of the first act. In the third act, which is also marked by the preponderance of dialogues, there are two incidents of dramatic merit. One of them is when the Vidūṣaka shouts that he is manhandled by a demon and seeks help. This creates fear and anxiety in the minds of Rasacandrikā and Kumudinī. The king unsheaths his sword and

19. *Ibid.*, Act. I, p. 15.
अस्याः पुण्ये तटपरिसरे हन्त ! सह्यात्मजायावल्गद्वीचीमरुदुपहृतैश्शीकरैस्सिच्यमानः !
सोऽहं स्नेहाकुलितमनसः स्वैरमङ्के जनन्या स्तन्योद्भेदैः स्नपित इव तैः सांप्रतं निष्कृणोमि ।।

20. *Ibid.*, Act. I, p. 20.
अग्रे ज्योत्स्ना यदि समुदितं न क्वचिच्चन्द्राविम्बं रत्नालोको यदि भगवतः कौस्तुभो नास्ति भूमौ !
लावण्य श्री निचय इति चेन्नात्र सा सृष्टिशाला नेत्रानन्दीनिखधिरयं कः पुनः कान्तिपूरः ।।

21. *Ibid*, Act. III, p. 72-73.
स्थाने स्थाने चलति चलितः: सन्निषण्णा निषण्णे तोयं दर्भान् पिबति च चरन्त्या पिबन्त्यश्चरन्त्यः !
सुप्त सुप्ते सति सहचरे कृष्णसारे हरिण्यः शीलं मैत्रावरुणिगृहिणीशिक्षितं बिभ्रतीव ।।

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rushes to the aid of his friend. The second incident is Yakṣa's passing through the sky and threatening the hero that he would not have peace and security if he covets the hands of the Vidyādhara princess. These two actions can be effectively staged on the local theatre. There is nothing dramatic in the fourth act. Its beginning is taken up with a long description of the pangs of separation. This is followed by the arrival of the two river goddesses and Rasacandrikā with her maid. But the union proves to be transitory because of the dramatic entry of the first wife of the king. The rest of the fourth act and the fifth act are concerned with the hero's stereotyped attempts to appease his first wife. There is no action of any dramatic import in the fifth act. The end of the play sees the reconciliation of the hero with his first wife and his reunion with his second spouse. Thus one can find that the play will present a poor show on the stage.

TECHNIQUE

The plot is the creation of the poet. The prologue is followed by the play proper and it is introduced through a device called *Prāvṛttaka.* The actress sings a song praising the audience. The stage director remarks that the spectators have reacted well to her song. Soon after, the sound of the jingling of ornaments is heard and the two goddesses Kanakā and Kāverī enter the stage.

There is a Śuddhaviṣkhamba at the beginning of the first act in which the goddesses Kanakā and Kāverī take part. The conversation that follows reveals their plan to bring about the marriage of king Rāmavarman with Rasacandrikā. In the third act, there is a pravēśaka. From the conversation of Cakorikā and Jyotsnikā, Rasacandrikā's going to the hermitage of Agastya led by Kalāmañjarī is underetood. In the misra viṣkambha to the fourth act, the marriage of the hero with the heroine is announced. Kalāmañjarī and Kumudinī participate in this interlude. From the Śuddhaviṣkambha to the fifth act, through the soliloquy of the chamberlain, it is known that the king with the Vidūṣaka is resting in Priyaṅgu garden. The sandhis, arthaprakṛtis and avasthas are discussed below.

Mukhasandhi : is found in the first act. King Rāmavarman and princess Rasacandrikā are made to meet each other by Kāveri and Kanakā. Love develops at first sight. Here one finds both Bīja and Ārambha. It may be noted that the marriage of Rasacandrikā with Rāmavarman is the main theme of the drama.

Pratimukhasandhi : is incorporated in the second act. The hero and the heroine undergo pangs of love. Kalāmañjarī endeavours to bring about their union. To alleviate the princess's agony, she takes from the king a jewel necklace and presents the same to her. She further arranges a meeting between the couple. The artha-prakṛti Bindu and the avastha Prayatna are also found in this act.

Garbhasandhi : takes up the third act. The demon Piṅgalākṣa tries in vain to abduct the princess. Disappointed by the failure of his efforts to get the princess, the demon goes away. The hero and the heroine meet.

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Avamarśasandhi : is found in the fourth act. The king goes back to his capital. After reaching his city, he is again lost in thoughts of his beloved. The princess also comes to meet her lover. As they are enjoying each others' company the arrival of the kings's first wife Candralēkhā puts a stop to their union. Candralēkhā is angry with the king for his contacts with Rasacandrikā. The king tries to appease her.

Nirvahaṇasandhi : Kalāmañjarī makes queen Candralēkhā agree to her lord marrying Rasacandrikā. The queen herself unites the princess with the king. Here we find both Kārya and Nirvahaṇa.

TIME AND PLACE OF ACTION

The drama seems to begin at about dusk in the evening as evident from the mention of the gathering of the people for the Śivarātri festival in the temple at Vṛṣapura. The place of action is the bank of Kāverī. It ends at about mid-noon.[22] The second act appears to start in the evening as is evident from the hero's description of his beloved comparing her face to the moon.[23] It concludes in the mid-noon of the succeeding day. This is corroborated by the hero's words. He says that his mind seeing her (his beloved) nearby heaves a sigh of relief like the wild elephants suffering from heat at the sight of the nearby lakes.[24]

The third act seems to begin in afternoon. The description of the hermitage in which the some of the deer are said to be grazing while others are sleeping[25] indicates this. It ends by the evening. The place of action in the second and third acts continues to be the banks of river Kāverī. The fourth act starts in the evening and ends by the morning. The place of action is the royal palace at Cochin. There is no break of time between the end of the fourth act and the beginning of fifth act. The time at which the fifth act concludes is not indicated. The place of action is the same as in the fourth act. On the whole action in the drama is spread over three days.

INFLUENCE OF OTHER DRAMAS

The poet very often adopts the style of Bhavabhūti. In the drama, in the scene where Piṅgalākṣa appears in the guise of Rāmavarman and the Vidūṣaka doubts the bonafides of the king mistaking him to be some demon reminds us of the scene

22. *Ibid.*, Act. II, p. 40.
द्वितीया सन्ध्या प्रवर्तते !
23. *Ibid.*, Act. II, p. 42.
24. *Ibid.*, Act. II, p. 65-66.
निशम्यतामत्रनिबद्धवासा मम्लानमुच्छ्वासमुपैति चेतः !
नेदीयसीं पुष्करिणीं निशम्य वन्यद्विपस्येव तपार्दितस्य ॥
25. *Ibid.*, Act. III, p. 72-73

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in *Āścaryacūḍāmani* where Rāvaṇa appears in the guise of Rāma and Lakṣmaṇa doubts the bonafides of his brother taking him to be some demon. Kalidāsa too has influenced him to some extent as for instance the curse befallen on her. As in *Śakuntala*, the maid intervenes on behalf of her lady to reduce the effect of the curse. Except this, no other conspicuous influence of any Sanskrit dramatist is seen in the drama.

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XI

KAMALINIKALAHAMSA

Author

The author of the drama is Nīlakaṇṭha. From the prologue of the play, it is known that he belonged to Gādhigotra and that he was the third son of one Nīlakaṇṭha of Samgamagrāma (Kūṭallūr).[1] No other information is forthcoming about the author of the drama.

The Kūṭallūr family is well known in Kerala for its members who were great scholars in grammar. Dr. K. Raghavan Pillai has tried to identify him with Nīlakaṇṭha,the author of *Laghuvivaraṇa*, a commentary on the *Viṣṇusahasranāmastotra*, who also hails from the same family.[2] This identification is untenable as the father of Nīlakaṇṭha, the dramatist is one Nīlakaṇṭha, whereas the father of Nīlakaṇṭha, the commentator, is one Brahmadatta.[3] Dr. Kunjunni Raja identifies him with a hypothetical son of Nīlakaṇṭha, the commentator. But there is no evidence to warrant the above identification. Though Nīlakaṇṭha does not refer to Pūrṇasarasvati in the play, it appears that he knew the latter and his works, particularly *Kamalinīrājahaṁsa*. Nīlakaṇṭha may be tentatively placed to 17-18 centuries A.D.[4] The play is intended for staging at the Yātra festival in Anantāsanapura before the deity Lord Viṣṇu. Ullur S. Parameswara Iyer identifies the place with Trippūnittura[5]. Vatakkumkur Rajarajavarma Raja takes it to mean Trivandrum.[6] It is to be noted that so far one has not come across an instance where either Trivandrum or Trippūnittura is referred to as Anantāsanapura.

1. *Kamalinīkalahaṁsa*, Act I, p. 3.
   अस्ति केरलेषु सङ्गमग्रामं गृहम् ! तत्र अभूवन् गधिकुलजाः कुशलाः सर्वकर्मसु !
   द्विजा हरिपद्राम्भोजस्मरणाहतकिल्बिषाः ॥
   आसीन्महन्तरस्तेषां नीलकण्ठ इति स्मृतः !
   तृतीयस्तस्य तनयो नीलकण्ठः कविस्त्विह ॥
2. *Ibid* , Introduction. p. VII-VIII.
3. *CKSL.*, Ch. VI, p. 218. TSS. 196, Trivandrum, 1961.
4. *CKSL.*, p. 219.
5. *KSC.*. Vol. I, p. 59.
6. *KSSC.*, Vol. II, Ch. X, p. 580.

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PLOT

The drama begins with the usual prologue. The stage director recites two benedictory verses in praise of Viṣṇu. He then surveys the audience consisting of several brahmins well-versed in Śāstras who have come from different places for the Yātra of Viṣṇu at Anantāsanapura. He hears a voice from the audience requesting him to enact a new drama for their delight. He agrees and then calls the actress and conveys to her the demand of the audience. She enquires of him as to which play should be staged. The stage director tells her to enact the play *Kamalinīkalahaṁsa* of Nīlakaṇṭha who belongs to an illustrious family. The actress expresses her inability to act since she is concerned over her daughter. Raṅgalakṣmī who has fallen in love with his (stage director's) disciple and who is therefore suffering from pangs of love. The stage director asks her not to feel perturbed over it. He tells her that by offering worship (in the form of enacting the play) to the great (audience) her daughter would secure her lover like the daughter of Chandravarman who is worshipping an anchorite.

The first act opens with a Viṣkambha in which the anchorite Vijñānavatī and Prabhāvatī take part. The anchorite informs Prabhāvatī that she has made arrangements to make Kalahaṁsa and Kāmalinī meet each other in the gardens of the Durgā temple. She also tells her that she is anxious to meet Kāmalinī to find out whether her plan to make them fall in love for each other has succeeded or not. Prabbāvatī reminds her that the time for worship has approached. Vijñānavatī announccs that she would send Mēdhāvinī to find out the reason for the delay for Kamalinī's return. At the end of the interlude, the anchorite accompanied by Prabhāvatī goes to perform her religious duties.

In the first act, Kalahaṁsa is seen worshipping goddess Durgā. His left eye throbs and he is eager to know as to what it foretells. At that time Kamalinī accompanied by Kumudinī comes to the garden. She is very much excited at the prospect of seeing Kalahaṁsa about whom she has heard through Vijñānavatī. Kumudinī noticing some sudden change in Kamalinī's mind humorously asks her whether she has become a victim of Cupid. The latter becomes bashful on hearing this and confesses that ever since she heard about Kalahaṁsa, she has come under the spell of the god of love. Kalahaṁsa who is resting in the garden overhears their conversation and is curious to know about the persons engaged in the conversation. He looks around and sees to his delight a beautiful maiden accompanied by a maid Plucking flowers. He observes her closely and he is attracted by her beauty. Finding that the vessel has become full with flowers, Kumudinī requests her mistress to stop further plucking of flowers and to go to the shrine of Durgā. Kamalinī accompanied by her maid, enters the shrine. Meanwhile Kalahaṁsa hides himself behind a wall of the shrine which has a window in order to watch Kamalinī worshipping the goddess.

She respectfully bows to the goddess and prays to unite her in wedlock with a suitable bridegroom as early as possible. She then asks her maid to give her the lotus she has plucked earlier from the lake. Kumudinī gives her the lotus and

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remarks that her hand with the lotus looks like a swan (Kalahāṁsa). Kamalinī mistakes it to mean her lover and anxiously enquires whether her lover is sitting nearby. Kumudinī smiles at her misunderstanding the significance of the word Kalahaṁsa. She explains to her that she used the word only to denote a swan and thus removes her misunderstanding. Kalahaṁsa who is overhearing them becomes apprehensive whether the name Kalahaṁsa mentioned in their talk refers to him or not.[7] Kamalinī after performing the worship leaves the shrine accompanied by Kumudinī.

Kalahaṁsa comes out of his hideout. Though Kamalinī and Kumudinī greet him but out of modesty and bashfulness they find it difficult to talk to him. The arrival of Medhavini serves to remove their embarrassment. Kalahaṁsa enquires Medhavinī about the family of Kamalinī and the prospect of marrying her. Medhavinī reveals the family to which Kamalinī belongs. She also hints that her preceptor has already spoken about him to the princess and that he should approach the anchorites to further his end. Medhavini then takes leave of Kalahaṁsa saying that the time for worship has approached. Accompanied by Kamalinī and Kumudinī, Medhavini goes to meet Vijñānavatī. Kalahaṁsa is in a pensive mood thinking of Kamalinī.

The second act has a Viṣkambha in the beginning. Bhadrakeśā is going with a board and painting meterials in her hand. She has been asked by Vijñānavatī to meet Kalahaṁsa and get from him a portrait of Kamalinī drawn by himself. On the way, she meets her friend Subhrūlatā, and tells her in detail the purpose of her mission. Subhrūlatā informs her that she is on her way to meet Cakravāka, the friend of Kalahaṁsa. After confiding the purpose of their errands to each other the two maids depart. Kalahaṁsa appears immersed in thoughts of Kamalinī. He is headover ears in love with Kamalinī and is therefore suffering intensely from pangs of love. He longs to see his friend Cakravāka who soon comes to meet him. Kalahaṁsa greets him warmly and he is delighted. Cakravāka is surprised to find him in a gloomy mood and he elicits from him the cause of his agony. Kalahaṁsa describes to him in detail his meeting with Kamalinī. Cakravāka then expresses his desire to see a picture of Kamalinī and requests his friend to draw the same. Kalahaṁsa agrees and he looks around for painting materials. Bhadrakeśā appears before Kalahaṁsa bringing with her a board and painting materials and presents the same to him. To Kalahaṁsa's enquiry as to the person who has sent the painting materials, she informs him that they have been sent by Vijñānavatī with a request to draw the portrait of Kamalinī. Kalahaṁsa feels happy at the opportunity he has got to draw for his beloved, her own portrait. He engages himself in drawing the portrait. As soon as he sees the board, he finds to his happiness, his own form drawn on it. He learns from Bhadrakeśā that it was drawn by Kamalinī herself. He then adds the pictures of Kamalinī on it and gives the same to Bhadrakeśā who goes to Vijñānavatī to deliver the same. Cakravāka suggests to Kalahaṁsa to go and meet the anchorite. Kalahaṁsa nods assent and the two go to meet Vijñānavatī.

7. *Kamalinīkalahamsa*, Act, I, p. 16.
किं तगृढतमनोऽथात्तन्नामसाह श्येनान्यथा कल्पितमिति !

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In the third act, the hero is seen closely observing the portait drawn by the heroine. She is happy to find her picture, drawn by her lover. But she is still doubtful whether the hero really loves her and she expresses the same to her maid. She also tells her that she is suffering very much from the pangs of love. The maid comforts her and she suggests to her a plan whereby she can obtain her lover. The plan is that the maid will take the portrait of the couple and deliver it to Kamalinī's parents. Kamalinī's parents on coming to know from the portrait of his daughter's love for Kalahaṁsa will arrange for their marriage. The heroine agrees to the proposal and she reluctantly gives the portrait to the maid. At that time Kalahaṁsa arrives to meet Kamalinī. He searches her and at last finds her in a bower with the maid. He overhears for sometime their conversation. Kamalinī has her own misgivings about the plan devised by her friend to unite her with her lover. The maid however, allays her fears and she begins to go with the portrait. Kamalinī meanwhile tells her friend that since the portrait has been taken away from her she will not be able to spend her time by looking at it. Overwhelmed with sorrow, she keeps her face down and weeps. At that time, Kalahaṁsa who was watching their conversation announces his arrival. He comes and begins to console his beloved. She is rejoiced by the arrival of her lover. The maid meanwhile quietly leaves on an errand. As Kalahaṁsa clasps the hand of Kamalinī and tries to embrace her, the latter eludes him and mildly protests. Meanwhile the voice of Vijñānavatī is heard enquiring whether Kamalinī has been relieved of ker agony. She comes to the bower and is delighted to find the lovers together. The two prostrate before her and she blesses them.

In the fourth act Kumudinī is narrating to Vijñānavatī, the affliction of love suffered by Kamalinī the previous night. She expresses anxiety at her mistress' condition. Vijñānavatī relieves her anxiety by assuring that Kamalinī would ere long be united with her lover. Now Kalahaṁsa comes armed with a sword. He is immersed in thoughts of his beloved. As he moves about he finds Vijñānavati talking with the maid. He comes towards them and offers respects to the anchorite. Vijñānavatī greets him. Kalahaṁsa enquires her whether Kamalinī would be coming over there. Vijñānavati gives him a positive reply. While they are conversing thus, the pathetic voice of Kamalinī is heard calling upon them to protect her from a mad elephant. Kalahaṁsa hurries to save his beloved. Vijñānavati and Kumudinī watch the encounter from a distance. Kalahaṁa kills the elephant and brings Kamalinī who is unconscious. Soon Kamalinī regains her consciousness. She is very much excited over her meeting the elephant. Kumudinī meets Kamalinī and helps her to regain her has natural poise. She then informs Kalahaṁsa that he should marry her mistress as early as possible since she cannot brook any more delay. Kalahaṁsa agrees and symbolically touch the feet of Kamalinī. All of them then go to the anchorite who is waiting for them. Vijñānavati welcomes them. She congratulates Kalahaṁsa for rescuing Kamalinī from the elephant. She also informs him that preparation for his marriage with Kamalinī are ready in the house of Candravarman, the father of the latter. They all then start to Candravarman's house.

In the Viṣkambha to the fifth act, Kumudinī reveals to Bhadrakeśā her sorrow

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at the impending departure of Kamalinī to her father-in-law's house after the marriage. Bhadrakeśā informs her that Kamalinī's departure has been postponed on the intervention of her parents who requested Kalahaṁsa and his parents to stay in their house for some time till Kamalinī gets familiar to them. Kumudinī feels happy on hearing this news. Bhadrakēśa then hands over to her an ornament given by Vijñānavatī for adorning Kamalinī. Kumudinī receives it and goes to meet her mistress.

Kalahaṁsa is suffering from pangs of separation. The moon has risen in the sky and consequently his agony increases. He soon hears the sound of anklets. He sees Kamalinī coming towards him accompanied by Kumudinī. She espies her lord seated in a platform and overwhelmed with bashfulness stops on the way and drops her head down. The maid presses her to move forward to meet her lord. Kamalinī tells her that she is waiting in order to soothe her heart. At that time Kalahaṁsa finding his beloved standing half way hurries to her side and leads her to the above mentioned platform by the hand. All the three sit there for some time and admire the beauty of the moon-lit night. At the end of the act Kalahaṁsa retires with his beloved to the inner apartments.

In the sixth act, Kalahaṁsa is seen comforting his beloved who is afflicted with sorrow on account of her forthcoming departure from home. Meanwhile Vijñānavatī and Prajñāvatī come to see them. The former is unhappy at Kamalinī's going to her father-in-law's house as she would no more be able to see her daily. On seeing the anchorite and her disciple coming, the couple go to meet them. They receive the two with great respect. Vijñānavati gives the couple advices usual on such parting occasions. At that time, Kumudinī also comes to see them. Vijñānavatī finding her sad at the impending separation from her friend consoles her with words of wisdom. She then asks Prajñāvatī to bring Cakravāka. Cakravāka on meeting Vijñānavatī pays respects to her. The anchorite orders him to marry Kumudinī. Cakravāka feals immensely happy on hearing these words and gives his consent. Vijñānavati informs them that arrangements have been made in her hermitage for the marriage. The anchorite then asks Kumudinī to meet her parents. Accordingly Kumudinī goes led by Prajñāvatī. Finding that the sun has risen high in the sky, Vijñānavatī desires to go. She blesses Kalahaṁsa and Kamalinī. At the end of the play all of them go to celebrate the marriage of Cakravāka with Kumudinī.

The Bharatavākya in the play states:[8] "Let us who are small in stature enjoy with sons possessing very good qualities who by their virtuous deeds make the manes and gods happy. May Śiva who is praised by Indra and other gods and who is interested in blessing his devotees live in our heart with dirt removed by meditation for ever."

8. *Ibid.*, Act VII, V. 32, p. 76.
पुत्रान् प्राप्य महागुणान् कृशतया हीना वयं मोदतां तुष्टाः स्युः पितरः सुराश्च भवतां प्रीतिक्षमैः कर्मभिः !
ध्यानक्षलितकल्मषे च हृदये भकतप्रसादोत्सुको वासं वासवमुख्य दैवविनुतो नित्यं विधत्तां हरः ॥

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CHARACTERISATION

Kalahaṁsa: is the hero of the play as mentioned above. He is a *dhīrodāttanāyaka*. He is noble and brave. While on a visit to the Durgā's shrine, he happens to meet Kamalinī. Love develops between the two and they undergo pangs of love. Vijñānavatī who is keenly interested in bringing about his marriage with Kamalinī gives a helping hand.

He is valorous. When Kamalinī is attacked by a wild elephant, he hurries to her aid armed with a sword, kills the animal and rescues her. The anchorite is impressed by his brave act. A study of this character shows that he is singularly lacking in individuality. He seems to act simply as an instrument of Vijñānavatī but for his confronting the elephant.

Kamalinī: She is the beautiful daughter of Candravarman. She is timid by nature. The anchorite Vijñanāvatī, has spoken of Kalahaṁsa. On coming to know of her desire to see Kalahaṁsa in person, the anchorite directs her to the shrine of Durgā under the guise of worshipping the goddess. There, she meets Kalahaṁsa and falls in love with him.

She is very conservative in outlook. When Kalahaṁsa tries to embrace her, she avoids him and tells him that though she is affected by pangs of love, she has to protect her honour as a worthy daughter of her parents.[9]

Thereby she indirectly hints that without the permission of her parents, she is not prepared to be too close with him. She is very respectful towards Vijñānāvatī and follows her dictates scrupulously. The character of Kamalinī shows that she does not have independence of action. She appears more as a puppet in the hands of the anchorite.

Vijñānavatī : is the anchorite that guides the action of the play. How and why she came to evince an interest in Kalahaṁsa and Kamalinī is not known from the drama. She first creates a desire in Kamalinī for Kalahaṁsa by describing his virtues and then arranges a meeting between the two in the gardens of the Durgā shrine. She helps the two lovers in their pangs of love and by her indefatigable efforts bring about their union.

She does not possess any magical or super human powers like Prabhāvatī in *Ratnaketūdaya*. When she is informed by Kumudinī of the serious condition of her mistress, she expresses her utter helplessness to do anything in the matter.[10]

Thereby she shows that she is only an ordinary human being. The dramatist by not endowing Vijñānavatī with superhuman powers has made her unimpressive.

Kumudinī: is the bosom friend of Kamalinī. She loves her friend very much and she accompanies her always. When Kamalinī is undergoing pangs of love, she

9. *Ibid.*, Act III, p. 45.
मदनप्रतप्रापि परवशः पितृजनैः कुलकन्यकाजनः !
तद् मुञ्च माम् !

10. *Ibid.*, Act IV, V. 4, p: 49-50.
कालस्तावद् विधिनियमितः सर्वकार्येऽस्ति लोके नैनं मर्त्यः प्रभवति महानण्यणुं लङ्घनाय !

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helps her very much by bringing cooling materials etc. She is sometimes humorous also. She assists in bringing about the marriage of her friend with Kalahaṁsa. In the end, she is rewarded for her selfless service by her marriage with Cakravāka. The character of Kumudini appears stereotyped and she seems to lack the gayness and vivacity which distinguish Anasūyā and Priyamvadā in *Śākuntala*. Other minor characters introduced in the drama are Cakravāka, Prajñavati, Jyōtsnikā, Cakorikā cte.

SENTIMENT

The main sentiment of the play is Śṛṅgāra. Beginning with Vipralaṁbha stage, it grows to saṁbhōga. It germinates in the first act when Kalahaṁsa, the hero and Kamalinī, the heroine meet each other in the gardens near the Durgā shrine. Kalahaṁsa is attracted by her beauty and he falls in love with her. The hero reveals the reaction of his mind as follows:

"who can be this beautiful damsel in the garden possessing charming and glittering brightness like a lightening to create in me passion".[11] Here the *ālambanavibhāva* is Kalahaṁsa. The *uddīpanavibhāva* is the beauty of Kamalinī. The *anubhāvas* are Kalahaṁsa looking intensely at her.

Kamalinī's mind has already been drawn towards Kalahaṁsa after she has heard of him from Vijñānavatī. Her seeing him actually only confirm her liking for him. At the end of the first act when she leaves for the hermitage of Vijñānavatī she expresses her distress in having had to leave the sweet speaking Kalahaṁsa.[12]

This shows that Kamalinī has fallen in love with Kalahaṁsa. Here the *ālambanavibhāva* is Kamalinī. The *uddīpanavibhāva* is the beauty and charm of Kalahaṁsa.

Kalahaṁsa undergoes intense pangs of love. Heaving a sigh of relief he asks himself as to how the arrows of Cupid which are but flowers act causing awful agony to him.[13]

Here the *ālambanavibhāva* is Kalahaṁsa. The *anubhāvas* are sighing etc. The *vyabhicāribhāva* is recollection of the beloved. His condition does not worsen, thanks to the coming of Cakravāka who consoles him.

Kamalinī is similarly suffering from pangs of love. Bhadrakeśā describes to Kalahaṁsa the condition of her mistress. She tells him as how her mistress is being

11. *Ibid.*, Act. I, V. 20, p. 10.
कान्वियं कमनीयाङ्गी कामं जनयती मम !
उद्याने विद्युदुल्लासहृद्यद्युतिमती भवेत् ।।
12. *Ibid.*, Act. I, p. 20.
कथं दर्शनीयः पुनरपि एव मधुरभाषणः !
13. *Ibid.*, Act. II, V. 4, p. 24.
कुसुमानि मृदून्येव पञ्च मारस्य सायकाः !
कथं व्यथेयं सततं मम घोरा प्रवर्तते ।।

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applied all over the body with cooling materials. She shows her as proof a lotus leaf bearing two black spots which has formerly been used to cover the breasts of her mistress. Her condition is so serious that Vijñānavatī sends for a portrait drawn by Kalahaṁsa for alleviating her agony.

But on seeing the portrait her agony only aggravates as time goes on. She sheds tears unable to bear the sufferings.

She says that "Time and again my eyes become filled with tears. My mind is longing intensely (for my beloved) which prevents it from concentrating on my duties. Cycle of thoughts impossible to be described in words like delusion obscure my conscience."[14] Here the *ālambanavibhāva* is Kamalinī. The *anubhāvas* are her closing the eyes, restlessness etc. and the *vybhicāribhāvas* are her shedding tears, heaving sighs and the like. Before the condition of the hero and heroine deteriorates, Vijñānavatī brings about a meeting between the two. The hero is pleased to see his beloved and he endearingly talks to her. Here we find the flourish of the sentiment sambhōgaśṛṅgāra. But the union is not achieved so soon. Again both the hero and heroine undergo pangs of separation. Kamalinī spends sleepless nights and unable to bear the agony, she cries. Seeing her serious condition, Kumudinī hurries to inform Vijñānavatī about it. Kamalinī left alone in the gardens also goes to see the anchorite. On her way, she is attacked by a mad elephant. But thanks to Kalahaṁsa, she is saved from the elephant. In the confrontation between Kalahaṁsa and the elephant, there are clear signs of vīra sentiment. Thus the hero and the heroine are again brought together. Ultimately, Vijñānavatī proposes the marriage of the lovers which takes place soon. From then onwards, sambhōgaśṛṅgāra runs uninterrupted The hero and the heroine remain together in the gardens admiring the moonlit night. Thus the union of the couple is firmly established. The love of Kumudinī and Cakravāka also accentuates the sentiment of love.

LITERARY ESTIMATES

Nīlakaṇṭha appears to be a mediocre poet. The dialogues are good and simple. But they lack vigour and liveliness. His poetry is also good and he sometimes follows Kālidāsa in style and expression. In the following verse, is given the reaction of the hero on seeing the beautiful form of Kamalinī.[15]

14. *Ibid.* Act III, V. 1, 38.

वारं वारं पिहितनयनः सन्ततैर्बाष्पजालैश्चेतोदाही करणविषयव्यापृतिह वंसहेतुः !
चिन्तायोनिः सकलवचनैरण्यवाच्यस्वरूपो भावज्ञानं तिरयति महानूढवेगः प्रमोहः ॥

15. *Ibid.*, Act, I, V. 21, p. 10.

देवी किन्नु गिरीन्द्रजा कुतुकिनी वृद्धि मधोरीक्षितुं साक्षादेव समागता वनमिदं मूर्ति वरां बिभ्रती !
आहोस्वित् गिरिजामिमां सुरवधूः संसेवितुं वागता नान्यां मानुषसम्भवामहमिमां मन्ये वरां कन्यकाम् ॥

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"Is it Pārvatī herself who has come to this forest bearing a beautiful form desirous of seeing the flourish of spring season ? Or is it a divine damsel who has come to pay respects to Pārvatī ? For, I believe that this beautiful damsel cannot be human." The Poetic figure employed is Sandēha. The metre is Śārdūlarikrīḍita. The following is a poetic description of the setting Sun.

"As the sun begins to set one cannot perceive even the horizon as it is concealed by darkness. It seems as though he was carried away while trying to apply brakes to his speeding chariot, thus separating him from the lotuses."[16] The figure employed is utprēkṣā.

The poet sometimes uses Aıthāntaranyāsa with great effect. In the second act while Bhadrakēśā takes leave of Kalahaṁsa after getting the portrait, Cakravāka says:[17]

"This picture of the two young lovers (Kalahaṁsa and Kamalinī) who are undergoing intense pangs of love reveal their desire for an early union with each other. In the world, generally friends first attempt to unite them." Similarly, the poet's descriptions of mid-noon, night etc., appear to be good.

DRAMATIC EFFECT

As a drama fit for enactment, *Kamalinīkalahaṁsa* falls below the mark. There is more of narration than action. The dramatist has not created any spectacular or novel scene in the drama. Hence it appears stereotyped. The first act is taken up with the description of the meeting between the hero and heroine. It is singularly devoid of any action of dramatic interest. The second act is a desultory account of the pangs of love. The third act is a follow up of the second act. In the fourth act there again the description of the pangs of separation continues. The only element of dramatic interest is the elephant episode. Though the consummation is reached at the end of the fourth act itself, it has unnecessarily been extended by two acts. The fifth and sixth acts deal with the love affair of Kumudinī and Cakravāka and their marriage. This theme, it may be noted is only of a secondary importance in the play.

TECHNIQUE

The theme is a fanciful creation of the poet and it deals with the love of Kalahaṁsa and Kamalinī. After the prologue is over, the play proper is introduced

16. *Ibid.* Act II, V. 42, p. 35.
अस्तं प्रयाति सविता तमसा पिधाय दिक्चक्रलोकमवलोकितुमण्यशक्यम् !
चक्रद्वयोरुगतिमात्मरथं विधातुमाकृष्य नीतमिव पङ्कजिनीवियुक्तः ॥

17. *Ibid.*, V, 40, p. 34-35..
विजृम्भमाणस्मरतापदूनयोर्यूनोर्मिथः सङ्गमलोभि चित्रयोः !
प्रायेण लोके प्रभवेत् सखीजनैः कृतः प्रयत्नः प्रथमे समागमे ॥

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through a device called Avalagita.[18] There are three Viṣkambhas respectively in the first, second and fifth acts. In the first Viṣkambha, which is a mixed one, Vijñānavatī and Prajñavatī take part. It reveals the plan of the anchorite to arrange a meeting between the hero and the heroine to sow the seed of love. In the second Viṣkambha, two maids viz., Subhrūlatā and Bhadrakeśā take part and the conversation is carried on exclusively in Prakṛt. It is disclosed that Kamalinī has fallen in love with Kalahaṁsa. In the third viṣkambha Kumudinī and Bhadrakeśā take part and they speak in Prakṛt. Through this, the marriage of Kamalinī with Kalahaṁsa is brought to light. The avasthas, arthaprakṛtis and sandhis are discussed below :

Mukhasandhi : takes up the entire first act. Kalahaṁsa and Kamalinī see and fall in love with each other. Here we find the germination of love. Ārambha and Bīja are also incorporated in this act.

Pratimukhasandhi : Is found in the second act. The two lovers undergo intense pangs of love. Friends try to alleviate their sufferings by various means.

Garbhasandhi : takes up the entire third act. With the help of friends, the lovers meet each other. But they are not allowed to remain together for long.

Avamarśasandhi : is incorporated in the fourth act. Vijñānavatī makes arrangements for the marriage of Kalahaṁsa with Kamalnī. Meanwhile the hero rescues the heroine from the clutches of an elephant.

Nirvahaṇasandhi : is found in the fifth and sixth acts. The marriage of the lovers and Cakravāka with Kumudinī take place. Nirvahaṇa and Kārya are also found here.

TIME AND PLACE OF ACTION

The first act seems to begin in the morning. This is corroborated by Kumudinī's description of the garden wherein she says that the flowers have just blossomed, the cuckoos are singing and that the bees are producing huming sound. It has for its backround the garden of the Durgā shrine. The act ends at mid-noon. There is no interval between the end of the first act and the beginning of the second act. It ends in the evening as is evident from the hero's mention of the setting of the sun.[19] There is again no interval between acts II and III. The third act begins and ends in the night. The place of action is a garden. There is no lapse of time between acts III and IV. The fourth act starts in the last quarter of the night as could be known from Vijñānavatī's words.[20]

The place of action is a garden. The time at which the fourth act ends is not indicated. The fifth act begins in the night. The action takes place in a garden. The act ends in the morning of the next day. The time at which the sixth act begins

18. See *Sahitya Darpaṇa*, Ch, VI, V. 38, p. 287.
19. *Kamalinīkalahamsa.*,Act II, V. 42, p. 35.
20. *Ibid.*, Act IV, V. 1, p. 47.
चन्द्रज्योत्स्नाव्यतिकरसितक्षोणिपृष्ठां त्रियामां

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is not known. But the place of action is a garden. The play ends at about mid-noon. Thus the play takes nearly three days for the course of its action.

Influence af other Sanskrit works.

The influences of *Śākuntala* and *Kamalinīrājahaṁsa* are seen conspicuously in the drama.

1. *Śākuntala*

Kamalinīkalahaṁsa	*Śākuntala*
In the first act of the drama, when Kalahaṁsa enters the Durgā shrine, his right eye throbs.	In the first act of *Śākuntala* when King Dusyanta enters the hermitage of Sage Kanva, his hand throbs.
Again, in the same act Kalahaṁsa watches Kamalinī plucking flowers with her friend Kumudinī who however are unware of his presence. Soon he sees Kamalinī plucking flowers from the Aśōka tree. Addressing the tree, Kalahaṁsa says that its name has become true to its meaning.[21]	In the same act King Duśyanta watches Śakuntalā watering the plants with her friends. Soon, a bee comes to chase Śakuntalā and the latter is perturbed. Addressing the bee, the King says that it is more fortunate than him.[22]

2. *Kamalinīrājahaṁsa* :

Kamalinīkalahaṁsa also bears the influence of *Kamalinīrājahaṁsa* as will be seen from the following instances.

The hero and the heroine are respectively a swan and a lotus.

The names of the heroine and her friend are respectively Kamalinī and Kumudinī.

The friends of the hero and the heroine also fall in love with each other and their marriage takes place after tne union of the hero *and* the heroine.

21. *Kamalinīkalahaṁsa*, Act, I, V. 23, p. 12.
22. *Śākuntala*, Act I, V. 20, p. 21.

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XII

BĀLAMĀRTANDAVIJAYA

Author

The author of the play *Bālamārtāṇḍavijaya* is Devarāja Sūri. In a verse, he gives his name in an enigmatic manner.[1]

From this it is evident that his name is Devarāja. If the letters in the word *veda* are reversed, the word transfoms into *Deva* with but a little difference. Again from the word *Rājacūda* in the last line of the verse, the word *Rāja* has to be accepted as is often done to spell out the author's name and we get in the present case *Devarāja*, himself.

Further in the prologue he gives his name clearly as Devarājasūri.[2]

At the end of the manuscript after the Bharatavākya also, he gives his name as Devarāja.[3]

From another verse in the play, it can be gathered that the name of Devarāja's father was Śeṣādri and that he was a Vedic scholar revered by all.[4]

According to tradition, Devarāja belonged to a brahmin family that migrated from Paṭṭamaḍal in the Tinnevelly District and settled at Āśrāma, a village near Śucindram in the present Kanyakumari District in Tamil Nadu.[5] He was said to have been well-versed in all Śāstras and was an early protege of Prince Rāmavarman, nephew of King Mārtāṇḍavarman. Soon he became the chief of the court Pandits.

1. *Bālamārtandavijaya*, TSS. 108, Trivandrum Act, I, p, 2.
   परस्परादेशतया प्रयुक्त हल्वर्णकत्वाद् धृतवेदरूपम् !
   स्वकीयनामाद्यपदं वहन्तं भद्रे ! कवि वेन्सि हि राजचूडम् ।।
2. *Ibid.*, p. 2-3.
   अहो ! . . . . . देवराजसूरिणा कृतं बालमार्तण्डविजयं नाम नाटकं . . . . . नियुक्तास्मि !
3. *Ibid.*, Preface, p. 1.
   श्री रामवर्मकुलशेखरभूमिपाल बाल्याश्रितः कलितवान् कविरेष धीरः !
   श्रीपद्मनामचरितोज्जवलमेव देव राजाभिधः सुमधुरं रसवत्वप्रबन्धम् ।।
4. *Ibid.*, Act. II, V. 123, p. 111.
   पितामहसमानोऽस्य पितामहिमगौरवात् !
   पितामहसनामा च शेषाद्रीरिति संज्ञया ।।
5. *Ibid.*, Preface, p. 1.

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The poet besides making Mārtāṇḍavarman the hero of the drama also refers to Prince Rāmavarman in very respectful terms. He is described as a great scholar and patron of arts and letters. It may be noted that Rāmavarman has composed a historic work called *Bālarāmabharatam* and that he patronised scholars and poets and his court was adorned by his own nephew Aśvati Tirunāḷ, Sadāśiva Dīkṣitar, Kalyāṇa Subrahmaṇya, Pantalam Subrahmaṇya Śāstri, Nārāyaṇan Nampūtiri and Princess Manoramā.

The poet says in his drama that Mārtāṇḍavarman gave him the title of Navakālidāsa and presented him with the village Mahōdayapuram. Several other gifts were also given to him in appreciation of his play.[6] Sri K. Sambasiva Sastri concludes from the statements that the poet was a contemporary of Mārtāṇḍavarman.[7]

A study of the drama reveals some interesting information regarding the poet and his date. In the third act of the play, the poet speaks of the visit of Mārtāṇḍavarman to Rāmēśvaram and Tiruchendūr and his return to his country through the cities Sthalanavakapati, Āzhvār Tirunagarī, (Śrī Nagarī) Śrī Vaikuṇṭham and Tinnevelley. While describing the king's visit to Tiruchendūr, the poet mentions an incident in which Lord Subrahmaṇya appeared to the king and desired him that his nephew should also visit His shrine as well as the holy place Rāmēśvaram.[7a]

It is a historical fact that prince Rāmavarman after he succeeded his uncle to the throne, visited Rāmēśvaram. He was said to have undertaken the pilgrimage in the year 1784, twenty-six years after he had become the king.[8]

In the descriptions of the king's route to Rāmēśvaram and back as well as of the places on the way, the poet betrays a thorough familiarity with them. It seems possible that Devarāja might have accompanied the king in his pilgrimage.

Date : From the facts mentioned above, one can conclude that Dēvarāja might have been a dependent of Rāmavarman even when he was the heir-apparent to the throne and when Mārtāṇḍavarman was ruling Travancore. He might also have become the chief court Pandit later on when his patron ascended the throne. So his date can be assigned roughly to 18th century A.D.

Other works : In his drama Dēvarāja says that he had composed a play by name *Digvijaya* celebrating Mārtāṇḍavaraman's military expeditions and that he had received the village of Mahōdayapuram as present.[9] No such work has so fa r come down to us.

6. *Ibid.*, Act, V, ps. 110 and 116.
7. *Ibid.*, Preface, p. 2.
7a. *Ibid.*, Act. III, p. 36.
यद्यद्भारतभूमिभागवलयं जित्वाद्य तत्तत्प्रभुस्वायत्तं विहितं त्वया करुणया मार्ताण्डभूवल्लभ !
तत्तत् त्वत्सहजासुतस्य सुलभंकर्तास्मिकृत्वा यदा सेतुस्नानविधिं मदीयचरणौ सेविष्यतेऽयं तदा ॥
8. *Travancore State Manual*, Vol, I, Chapter VI, p. 384.
9. *Śrī Balamārtāndavijaya*, Act, II, p. 22-23.

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The drama begins with a dialogue between the stage director and the actress. He summons the actress and the later immediatley appears on the stage. She asks him as to which play he proposes to put on board and the latter advises her that she must first enquire about the poet and then the work. He then gives the name of the poet in an enigmatic way since he feels that he is not fit enough to pronounce his name. The actress asks him as to which work of the said poet he intends to stage. The latter tells her that the name of the dramatic piece is the same as that engraved on the ring presented by Mārtāṇḍavarman to her on the occasion of the Navarātrī festival in token of his appreciation for her excellent dancing. She expresses her delight in having got an opportunity to take part in a play pertaining to the great Mārtāṇḍavarman. The stage director also agrees with her observation and he asks her as to how can the arts like poetry, and drama serve their high aim if they did not deal with heroes who possess great Virtues.[10]

The actress expresses her doubts as to whether she has the capacity to enact the play. The stage director however allays her fears by asking her as to whether she has forgotten the fact of how the spectators congratulated them for their brilliant performance sometime back. He also brings to her notice the presentation of the ring by Mārtāṇḍavarman formerly to her which clearly bears testimony to her talents. He requests her to sing about the spring without any reservation. The prologue ends with the actress singing the song and the stage director expressing his delight.

The first act has an interlude in the beginning. An instructor in lute by name Maṇimukuṭa and his disciple arrive at the palace for seeing the king. He plays on the lute to the accompaniment of a song in praise of Mārtāṇḍavarman.[11] The king has just returned to his palace after performing the month long Māghasnāna ritual, and is engaged in conference with his ministers narrating to them his vision of Padmanābha. The interlude comes to an end with Maṇimukuṭa departing with his disciple.

The first act opens with Mārtāṇḍavarman narrating to his ministers his vision. He first discloses to them the thoughts that came to his mind as he stood in contemplation in the temple on the sea-shore. He soon thought as to whether it would be possible for him to carry on the governance of the country without any infringement to his devotion to Lord Padmanābha. The Lord appeared with his body beautiful like the blue lotus adorned with brown clothes, with his countenance made exquisitely charming by his sweet smile, with four hands and with his chest adorned with a *vanamālā* (garland of leaves and flowers).[12]

10. *Ibid.*, Act. I, V. 12, p. 3.
लोकोत्तरगुणावासः पुमान् न यदि नायकः !
कवितानाट्यकलयोः कथं स्याच्चरितार्थता ।।
11. *Ibid.*, Act. I, V. 18, p. 6.
12. *Ibid.*, Act, I, V. 26, p.8.
विकस्वरेन्दीवरसुन्दराङ्गः पिशङ्गवासाः स्मितमञ्जुलास्यः !
चतुर्भुजः श्री वनमालहारी पुमान् पुरः कोऽपि ममाविरासीत् ।।

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He further narrates to them that the Lord touching his head with his hands asked him to renovate his dilapidated Padmanābha temple with funds that he might acquire by conquering neighbouring kingdoms and to propitate him by the performance of Mahābhiṣeka ceremony in the Rājasūya manner and dedicate his kingdom to Him and ruling the country as His agent. He promised him that he would protect him always.[13] The ministers after hearing his account seek his permission for making military preparations for the conquest of various chieftains. The king gives the same and the end of the act sees Mārtāṇḍavarman going to perform his mid-day worship and the ministers leaving to carry out his command.

The second act opens with an interlude. Two brāhmins Mitraśarman and Suśarman have received from Mārtāṇḍavarman several cows as present. Suśarman describes the several valorous deeds of the king such as the destruction of Māṭampis and the two rebel Tampis, the annexation of the Quilon fort, (*Kolambapuradurgam*) and the conquest of the Dutch in the battle at Colachhal.[14]

Further king is preparing himself for the conquest of several neighbouring chieftains as per the order of Lord Padmanābha.

In the second act Mārtāṇḍavarman confers with his ministers. He does not favour the idea of conquest since it involved the destruction of kings.[15] The ministers advise him that it is the duty of the king to kill desperados. They also remind him of the example of Arjuna, and not to entertain any doubts as to the propriety of his proposed military expeditions.[16] The king agrees with them and prepares himself for the conquest. The astrologers inform him that the time is auspicious. The king launches on his expedition accompanied by his ministers.

Two brāhmins pronounce blessing on him that he would return successful. The commanders of the army arrive to meet the king to inform him that the army is awaiting his orders. The ministers inform him that a good palanquin, and stout horses and a strong elephant are available for his journey. The king decides to ride on the elephant.

The king surveys the army and the commanders show him its various sections including the tall and majestic elephants on whose back are placed towering flag staffs. He is then shown the cavalcade of horses with their ears always moving like chowries. He further sees the chariots moving swiftly with their wheels raising clouds

13. *Ibid.*, Act, I, p. 10.
वत्स वञ्चिकुलोत्तंस ! स्यानन्दूरपुरे चिरजीर्णं मदीय-मायतनमभिनवीकुरुष्व ! तस्य च बहुवित्तसाध्यतया स्वराज्यसमुत्थायिनो धनागमस्योचितनित्यव्ययमात्रपर्याप्ततया च भारतवर्षपातिनो महीपालान् विजित्य धनौघमुपानयस्व ! मदनुग्रहेण पार्थस्येव तव कुत्रापि पराजयो न भविष्यति ! भवदुद्धृते च तस्मिन्नायतने नित्यसन्निधानस्त्वया राजसूयविधिनाभिषेचितोऽहं सर्वजगद्धुरावोढापि विशिष्य भवदीयराज्यधुरां वक्ष्यामि ! त्वं च मत्कटाऽरभिषिकतो युवराजधुरां वक्ष्यसि ! ततश्च त्वदभिमतं सर्वं सेत्स्यति !
14. *Ibid.*, Act. II, p. 16.
15. *Ibid.*, Act. II, p. 18.
16. *Ibid.*, Act. II, p. 18.

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of dust. And then comes the cavalry with armed soldiers, carrying weapons like bows, arrows, spears, maces and barbed missiles.

Meanwhile the voice of his subjects is heard announcing to the king their sorrow at his departure for conquest. As he is brooding over it, the poet Navakālidāsa arrives with a book of verses specially composed for the occasion of the king's expedition.

The king receives the same and goes through it carefully. He asks Śrīkaṅkaṇa to bring him pen and paper. Śrīkaṅkaṇa immediately brings them to his master and the latter signs a deed conferring the village of Mahōdayapuram on Navakālidāsa.[17] He besides presents the poet with the title deed of the village and gives him a necklace of his own. He promises further presents to him on his return from his campaigns ordering his servants to take the poet back home in a golden palaṇquin.

Mārtāṇḍavarman then desires the work composed by Navakālidāsa to be enacted and he asks his nephew Rāmavarman to make the arrangements. He hopes that his subjects by witnessing the performance would not feel very much the sorrow of separation from him while he was away. After giving instructions to the prince Mārtāṇḍavarman leaves the capital on his military mission.

The third act opens with the entry of a reciter. The stage has been made ready. The galleries are occupied by brāhmins, ministers, nobles and scholars. The women who also have come to witness the performance occupy a separate enclosure. Meanwhile prince Rāmavarman arrives in the theatre to witness the staging of the new work of Navakālidāsa entitled *Digvijaya* (world conquest).

The play begins with the usual benediction. After the prologue the reciter narrates to the audience the details of the military expedition undertaken by Mārtāṇḍavarman. He tells them that the king has gone south after worshipping Lord Padmanābha, in Trivandrum, then Ādikeśava Perumāl in Tiruvaṭṭār, later on Śiva and Pārvatī in Pārvatīpuram near Nagercoil and finally Lord Sthāṇunātha in Śucīndram. Before leaving Śucīndram he entrusted the governance of the country to his nephew and presented several cows to the brāhmins. Then he proceeded to conquer the Pāṇḍya country. In the course of his victorious march, he reached the city of Śrīraṅga nestling on the shores of river Kāvērī and worshipped Lord Raṅaganātha. He was said to have stayed in that city for about three months engaged in the worship of Lord Raṅganātha, while he sent his commanders with his army for conquest in three batches in three directions, namely, east, west and north.[18] One batch conquered the king of Setvāsya with his muslim associates. Another subjugated the Pāṇḍyas, the Cōlas, the Tuṇḍīras, the Karṇāṭakas, the Āndhras and the Yavanas.[19] They further overran the countries of Koṅkan, Maharāshṭra, Pārasika, Vidarbha, Kaliṅga and the Vaṅga. The third went as far as the river Ganges and the Himalayas

17. *Ibid.*, Act. II, p. 23.
प्रबन्धसाहितीतुष्यद्बालमार्तण्डवर्मणा !
नवीनकालिदासाय ग्रामो दत्तो महोदय : ॥
18. *Ibid.*, Act. III, V. 12, p. 32.
19. *Ibid.*, Act. III, V. 17, p. 33.

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and brought as booty af a hundred cart loads of gold.

Mārtāṇḍavarman was pleased with his army who not only conquered all the kingdoms in Bharata but also brought enormous wealth. After sending them back to his city he started on a pilgrimage to Rāmēśvaram accompanied by brāhmins. Before he left Śrīraṅgam he worshipped Lord Ranganātha and presenting jewels to the temple. At Rāmēśvaram he took his holy bath in the sacred waters of the sea and then propitiated Rāma. He then proceeded to Thiruchendūr and worshipped Lord Subrahmaṇya.[20] The Lord was pleased with his worship and he spoke to the king through His parrot that the king would reign over the entire Bhārata country. The Lord also decreed that his nephew should go on pilgrimage to Rāmēśwaram as well as to his own abode Thiruchendūr.[21]

After giving several presents to brāhmins, king Mārtāṇḍavarman went to visit the important pilgrim centres like Āzhvār Tirunagarī (Śri Nagarī), Śrī Vaikuṇṭham and Tinnevelley.[21a] The stage director announces that the king would be coming very shortly to his capital.

The audience congratulates the stage director for the excellent show put up by him and they tell him that they would be giving him presents equal to the one promised by Mārtāṇḍavarman to Navakālidāsa, the author of the drama. Prince Rāmavarman also expresses his delight in having witnessed the play and congratulates the actors for their superb performance. Meanwhile Śrīkaṇṭha, the son of the merchant Sthūladhāka presents himself before the prince and placing a bowl of pearls before him announces that it is a gift for the stage director in token of the appreciation of the spectators for presenting the brilliant play *Digvijayam*. He then seeks the permission of the prince to present the same to him.

The Prince gladly gives him permission and in his presence, Śrikaṇṭha presents the casket of jewels to the stage director. Rāmavarman then presents on his behalf a bracelet studded with jewels. He also promises him that as soon as his uncle returned after his military expedition, he would give him more valuable presents. The stage director gratefully accepting it thanks His Highness for his kindness. The end of the third act sees Rāmavarman going to meet his uncle coming back to his country after his conquests.

The fourth opens with a Praveśaka. Two miads Marālikā and Sārikā appear. Sārikā is the servant of the queen and she is going to bring flowers and cosmetics for her mistress for greeting her lord. Marālikā is the maid of the queen mother.

The two maids meet each other and each tells the other the purpose of her errand. Sārikā enquires Marālikā the source of her information of the coming of the king after his conquest. Marālikā tells her that it is from the letter given by her mistress that she came to know the details about the return of the king. She confides to her that the ministers led by Rāmavarman have gone to Śucīndram to greet Mārtaṇḍavarman. She also informs her that Mārtāṇḍavarman has come to Śucīndram

20. *Ibid.*, Act III, V. 21. p. 35.
21. *Ibid.*, Act. III. 25, p. 36.
21a. See my article 'Some Place Names occurring in the drama Bālamārttaṇḍavijaya', *Studies in Indian Place Names*, Vol. III, p. 78.

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where he has been received with great jubilation and that the king given away rich presents to Navakālidāsa and the stage director. She further informs her that the king after collecting thousands of sculptors, architects and masons for renovating the temple of Padmanābha went first to Tiruvaṭṭār where he worshipped Lord Ādikeśava and then to his capital city Padmanābhapuram where he rested for some time. She also tells her that the king started for Trivandrum the day before for paying respects to his mother.

The two maids then discuss the propriety of the king in giving presents to Navakālidāsa, and to the stage director who enacted the play. Meanwhile the arrival of the king is announced and they take leave of each other.

Mārtāṇḍavarman enters the temple of Lord Padmanābha for making arrangements for its renovation. After worshipping the lord, he summons the eight yōga brāhmins and asks them to instal the idol of Padmanābha temporarily in a place in the north-eastern corner within the four walls of the temple while the renovation of the temple is on. Then on his orders the chief architect entrusted with the renovation work, is brought to his presence and he asks him to complete the work within five days.[22] The latter agrees and leaves.

The king summons the directors (*ygōakārs*) who are concerned with the governance of the temple and soon they ushered into his presence. The king asks them to make the necessary preparations for the Mahābhiṣeka ceremony for the renovated temple within three days when the renovation work lasting five days is over. They agree to carry out his command.

Mārtāṇḍavarman then proceeds to Śrīpādam place which was his temporary residence during the renovation of the temple and the Mahābhiśeka ceremony. While he is resting Meṣaṇḍa the disciple of the chief priest of the Padmanābha temple arrives to meet him. The king asks him the reason for his arrival. Meṣaṇḍa tells him that the idol of Padmanābha has been shifted to a temporary place with due ceremonies. He also describes to him an incident which occured while the ceremonies for the transfer of the idol were in progress. The spirit of Viśvakarman entered the body of Vakranāsa, his co-disciple and communicated to them the command of Lord Padmanābha to Viśvakarman asking him to take the forms of a thousand sculptors and renovate his temple within five days as desired by his devotee, Mārtāṇḍavarman and also to make the necessary preparations for the Mahābhiṣeka ceremony within three days.[23] He also informs him that Vakranāsa after saying those words fell in prostration before the idol of Padmanābha.

Mārtāṇḍavarman on hearing the account of the miracle as given by Meṣaṇḍa is rejoiced to find that Padmanābha is guiding him in the uphill task of renovating the temple and performing the Mahābhiṣeka ceremony. Meṣaṇḍa then takes leave of the king.

22. *Ibid.*, Act, V, p. 52.
अभिनवविश्वकर्मन् ! इतः पञ्चभिरहोभिर्गर्भवदायतनं यथा निर्मितं भवति तथा शिलिपसहस्रं प्रयातय ! एतं धननिधिं च ययेष्टमुपयोजय !

23. *Ibid.*, Act, IV p. 56.

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The king decides to spend seven days in constant meditation of lord Padmanābha. He instructs Bābhravya not to admit anybody to his presence. While the king is lost in meditation Bābhravya informs him that the renovation of the temple has been completed. Mārtāṇḍavarman on hearing this, goes to visit the renovated temple accompanied by his ministers. He first sees the newly built majestic tower of the temple. He than ascends the steps accompanied by the architects who in turn explains to him its various intricate details as well as its architectural marvels wrought by them. The king is overwhelmed with joy by its beauty and charm and he congratulates the sculptors and architects for their skill. After inspecting it, he leaves for his palace.

The fifth act too opens with praveśaka. A sculptor and his son visit the renovated temple of Padmanābha. The sculptor who had taken part in the renovation shows his son the wonderful architectural and sculptural work and the bas-relief executed by him. The son is astonished on seeing the exquisite architectural and sculptural work of his father and his colleagues. While they are perceiving the various architectural designs, the clamour of the Kāryakkār is heard and both leave the place. The fifth act begins with the Sāmudayikā (Ānavāḷ) going to inform the king that preparations for the Mahābhiṣeka ceremony are complete. On the way he meets Hēmakaṅkaṇa and enquires of him about the king. Hēmakaṅkaṇa tells him that the king is meeting various vassal kings who have come to pay homage to him and present him with gold and jewels. The king has already had his ablution and that he is very anxious to visit the temple. The Sāmudāyika tells him that it is time for the Mahābhiṣeka ceremony. He goes to meet the king and informs him that everything has been made ready.

The Sāmudāyika announces his arrival to the king. He tells the king that the time for the Mahābhiṣeka ceremony has come and they are waiting for the king's arrival. Mārtāṇḍavarman soon leaves for the temple of Lord Padmanābha. After going to the temple of Kṛṣṇa which is adjacent to the temple of Padmanābha, he goes to the main temple where he is received by the priests selected for the Mahābhiṣeka ceremony.

Soon after his arrival, the Mahābhiśeka ceremony starts. The king orders his sword to be placed before the idol of Padmanābha upon a white chowrie adorned with precious jewels. He then summons several brāhmins well-versed in the Vedas, the Śāstras and the Smṛtis. After receiving them he presents to each of them ten fully adorned cows. The brāhmins receive them and bless the king. He then orders Hēmakaṅkaṇa to present on his behalf the rest of the cows to other brāmhins.

The king then goes to the temple of Padmanābha and on the way, he pays his homage to Narasimha whose temple is also situated nearby. In his solemn presence, the priests conduct the Mahābhiṣeka ceremony not only for Lord Padmanābha but also for Narasimha, Kṛṣṇa, Rāma, Sītā and Lakṣmaṇa, Viṣvaksena, the Kṣetrapāla and Sāstā whose shrines are also situated nearby.

The priests adorn the idol of Padmanābha with the king's own crown and insignia. They then place before the deity thousands of lotus flowers made of gold and precious jewels brought by the king and perform the Sahasranāmārcanā (the

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recitation of the Lord's 1000 names) and presents to the Lord hot rice and pudding prepared by the Dāsas. Suddenly the divine voice of Padmanābha is heard calling upon the king that thenceforth pudding should be offered to him daily. The king hears it and instructs the Sāmudayika that henceforth, the Dāsas should be entrusted with the task of taking care of the cows and getting the rice for preparing the milk pudding for Padmanābha.

Meanwhile the priests conduct the Dīpārādhanā ceremony. The king prays devoutly to the Lord. After receiving *prasādams*, he dedicates his sword before the deity. A voice from the sky is heard commanding him to take the sword and rule the country as the heir-apparent (Yuvaraja) while Lord Padmanābha himself remains the ruler.[24] The king and the others are dismayed on hearing the divine voice. The king promises to abide by the command of the Lord.

Mārtaṇḍavarman then visits one by one the shrines of Rāma, Kṛṣṇa where the Lord is lying in a cradle, Narsimha and Vedavyāsa. After that, he again goes to the temple of Padmanābha where he prostrates before the deity. After going round the temple, he proceeds to the hall called Bhadradīpamaṇḍapa where he had already sent word through Hemakaṅkaṇa asking poets like Navakālidāsa to assemble for receiving gifts. While he is resting in the hall, he asks his servant Bābhravya to bring his nephew Prince Rāmavarman to his presence. Bābhravya immediately goes.

Soon Rāmavarman accompanied by several scholars arrive. The king warmly greets his nephew and other scholars. After having seated the scholars on golden chairs, he enquires of them as to whether his nephew had studied at least some of Śāstras. The scholars reply in one voice that the prince had mastered the lore and that he has become a pastmaster. The king is rejoiced and he asks his nephew to give suitable presents to the scholars. The prince and the scholars then take leave.

Mārtaṇḍavarman then goes to worship Sāstā. While he is lost in meditation he hears the voices of scholars thanking Rāmavarman for presenting them valuable presents. The chief cook informs him that a rich and sumptuous feast has been made ready by him. The king asks him to make arrangements for feeding the people. The chief cook leaves for making arrangements for feeding the people. The king devoutly prays for some time. He is informed by his servants that the people have been fed sumptuously. The king is happy and he asks Maṇikaṅkaṇa to give the people presents of money.

Servants inform the king that people have been given suitable presents. Hemakaṅkaṇa comes to report to him that his commands were carried out. The king asks him to make arrangements for enabling him to give gifts to the vassal kings on the occasion of the Mahābhiṣeka ceremony. Hēmakaṅkaṇa goes to carry out his master's order.

24. *Ibid*., Act. V, Vs. 34-35, p. 86.
भो वत्स बालमार्तण्ड! त्वया दत्तां महीधुराम् !
अग्रहीषं प्रहर्षेण युवराजोऽसि साम्प्रतम् !!
यौवराज्याभिषिक्तस्य तव मुद्रैव शाश्वती !
भद्रा कृपाणवल्लीयं सखेटा गृह्यतां त्वया !!

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Meanwhile the servant of the queen mother comes to meet the king and informs him that his mother with his daughters are waiting to meet him. The king proceeds to meet his mother. On the way, he sees his nephew and enquires of him whether the scholars have been given presents. Rāmavarman replies in the affirmative. The king now gets reminded of the fact that the priests who performed the Mahābhiṣeka ceremony are waiting to receive presents.

He meets the priests and after having requested them to take their seats, he gives them rich presents. The priests bless him for long life and prosperity. The king tells them that he desires something more from Lord Padmanābha as a token of his devotion to him since he has assumed the title of Yuvarāja and taken the sword symbolising his taking over the governance of the country. A voice tells the monarch that he should thenceforth wear the crown bearing the symbol of his feet. The people are dismayed at the celestial voice.

Mārtāṇḍavarman soon gets reminded of the poet Devarāja and he sends him word to come immediately. Soon the poet is ushered into his presence. Having seated the poet on a golden chair he congratulates him for having composed an excellent drama in his name. He then asks his nephew to bring four gold caskets studded with precious jewels. Devarāja presents his composition to the king and the latter in token of his appreciation gives him the four caskets containing ornaments, jewels, costly cloth and gold respectively. Other scholars who too have come there offer various presents to the poet.

After thanking the king Devarāja takes leave. The king arranges to take the poet back to his home on an elephant. Before they leave his presence, the scholars ask him as to which of the boons he would like to get from them. The king replies that all that he has desired for has been accomplished by their grace.

The drama comes to an end with the epilogue pronounced by the character taking the role of Mārtāṇḍavarman. The Bharatavākyam in this drama states.

"May the earth be blessed with bountiful rain and crops. May the lord of this country always move through path of righteousness. May the Brahmins and the cows contribute to each other's welfare. May the poets partronised by the king and the sweet sayings flourish."[25]

CHARACTERISATION

King Mārtāṇḍavarma : is the hero of the drama. He is a very brave warrior. His devotion to Padmanābha knows no bounds. He is perturbed by conflicting thoughts as to whether his kingly duties stand in the way of his devotion to God Padmanābha. But Lord Padmanābha ordains in a dream to renovate his temple with the wealth got by conquering neighbouring kingdom. The king soon sets out on a march.

25. *Ibid.*, Act. V, V. 174, p. 120.
सम्पूर्णा धरणिः सुवृष्टिभिरियं सम्पन्नसस्या भवेदेतस्याः पतिरप्यतीव कुरुतात् स्वमेव धर्मस्थितिम् !
गावो भूमिसुराः परस्परकृतां पुष्टिं भजन्तां सदा मोदन्ता मृदुसूक्तयंच कवयःक्षेणीन्द्रसंलालिताः ॥

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He conquers several adversaries such as the Pāṇḍyas, the Cōḷas, the Yavanas, the Karṇāṭakas etc. He arranges for the renovation of the temple after his return from the wars and conducts the Mahābhiṣeka ceremony. He is ordained by Lord Padmanābha to rule His kingdom as His viceroy. The king is immensely satisfied that Lord Padmanābha is pleased with him.

Mārtāṇḍavarman is munificient to poets and scholars. He gives to Navakālidāsa several gifts in appreciation of his scholarship. The character of Mārtāṇḍavarman strikes us as a devotee and patron of art and letters though his devotional fervour which the dramatist has portrayed at length completely eclipses other qualities.

Prince Rāmavarman: is the second important character in the drama. He is well-versed in all the Śāstras. As the crown prince, the king consults him in all matters. He is also a patron of arts and letters.

Since he has been assigned a minor role in the drama. we do not find anything prominent in his character. In fact, he is overshadowed by Mārtāṇḍavarman, the eminent hero. Navakālidāsa, the Sāmudāyika and a few minor characters are also met with in the drama.

THE SENTIMENT

About the sentiment of the play, Sri K. Sambasiva Sastri says that "this is a full-fledged Nāṭaka, with the celebrated king Mārtāṇḍavarman as its hero and with the delineation of the heroic sentiment which is in harmony with the exalted virtues of the hero, in consonance with the spirit of conquest and culminating in the noble sentiment of devotion."[26] So its principal sentiment is Vīra. The permanant mood of this sentiment is Utsāha.

The first of the sentiment of Vīra is brought out in the first act of the play where the Vaiṇika describes the hero king Mārtāṇḍavarman as follows:

"King Bālamārtāṇḍa who is born in the dynasty of Vañcī, who gives delight (like the sun) to the lotus-like scholarly world, who by his luster (valour) destroys the darkness like enemies, who shines eternally (unlike the sun) causing wonder in all (people) and who gives anything and everything that is sought after by the people in this world, reigns gloriously."[27] Here the hero is compared to the sun who by his patronisation made scholars and poets happy and by his valour destroyed all his enemies. Here the *ālambanavibhāva* is the Vaiṇika while the *uddīpanavibhās* are the king well-known for his courage in subduing enemies and his liberal patronage of scholars. The joy caused to his subjects are the transient feelings.

26. *Ibid.*, Preface, p. 9-10.
27. *Ibid.*, Act. I, V. 15, p. 4.
विद्वन्मण्डलपुण्डरीकपटलामोदप्रदानोत्सुकस्तेजो धूनितवैरिजालतिमिरो नित्योदयोऽत्यद् भुतः !
क्षोण्यां यः प्रविभाति वाग्तिफप्रार्त्रि नृणां कल्पयन् सोऽयं वञ्चिकुलोद्भवो विजयते श्रीबाल-
मार्तण्डराट् ।।

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The sentiment of bhakti also runs as an accessory to it. The king desires to spend his time entirely in the worship of the lord and he is assailed by doubts as to whether his kingly duties would infringe his devotion to the Lord; while he is in that dilemma, he has a vision of Lord who ordains him to remove his temple with the wealth accrued from the conquest of neighbouring kingdoms and who assures him that his duties as the king of the country would not come in the way of his devotion towards him.

In the second act is metioned the valourous deeds of the king, namely, the slaying of the Eṭṭuviṭṭil Piḷḷamār, the Tampis, the annexation of Quilon and the victory over the Dutch. The sentiment rises to a high degree when the king as ordained by Lord Padmanābha starts on a conquest of the neighbouring states accompanied by his ministers and the army for collecting wealth for the renovation of the temple of his family deity.

King Mārtāṇḍavarman reviewing his army describes it as follows:[28]

"The elephants with their cheeks streaming with exuberant rut are producing a fierce sound. The stout and tall horses are neighing and leaving the streets with the imprints of their hooves. The chariots with their tops adorned with flag staffs are moving about joyfully. Divisions of soldiers are marching, the sound of which is capable of destroying enemies."

In the third act, through the staging of a play named *Digvijayam* written by Navakālidāsa, the military conquests of Mārtāṇḍavarman are described. The king on reaching Śrī raṅgam sent his army in there batches for conquest in three directions namely East ,West and North.

"Oh Pāṇḍya! Shave off your head. Oh Cōḷa! Seek protection by giving away your crown. Oh Tuṇḍīra! Throw off your drum. Oh Karṇāṭa! Abandon your evil designs. Oh king of Āndhras! Seek your petty hiding place. Oh Yavana! Henceforth your refuge is only the forest; For the soldiers of the king of the Vañci are fast coming producing the battle cry."[29]

In the forth act, Mārtāṇḍavarman triumphantly returns to his capital after his successful military expeditions. The king immediately makes arrangements for the renovation of the temple of Padmanābha. The fifth act is taken up with the Mahābhiṣeka ceremony. The act is climaxed by the sentiments of bhakti or devotion. The king prays to Lord Padmanābha and the latter blesses him ordaining that he must rule the country as His servant. The king is naturally rejoiced.

28. *Ibid.*, Act. II, V. 22, p. 21.
बृंहन्ते गजयूथपा बहुमदप्रस्यन्दिगण्डस्थला ह्रेषन्ते हयराजयः खुरपुटप्रक्षुण्णवीथीपथाः !
सङ्क्रीडन्ति चलाचलध्वजपटीश्रृङ्गारिताग्रा रथाः श्वेलन्ति प्रतिपक्षपाटनपदुध्वानाः पदातिव्रजाः ॥

29. *Ibid.*, Act. III, V. 17, p. 33.
मौण्डयं पाण्डय ! भजस्व चोल ! कलयेश्चूडामणेरर्पणं तुण्डीर ! त्यज डिण्डिमं जहिहिरे कर्णाट ! दुर्नाटिकाम् !
अन्ध्रेश ! च्युतिरन्ध्रमिच्छ यवन ! त्राणं वनं तेऽद्यनेत्याधावन्ति रणाग्रमुद्भटिगिरो वञ्चिक्षितीन्दोर्भटाः ॥

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Thus one can find that the sentiment or Vīra is well delineated in the play. The sentiment of bhakti is also employed as an accessory to it.

LITERARY ESTIMATE

The dramatist follows generally the well-known Vaidarbhī rīti. At times however he displays a tendency towards alliteration for sound effect as for example in battle songs. The guṇas Mādhurya, Ojas and Prasāda are prominently found in them. The dialogues are not lively though simple and they appear stereotyped. Of particular interest are the dialogues in the first act.

As a poet, Devarāja ranks high. His poetic fancies, similies and in short, his descriptions are rich and charming. He uses simple but suggestive words with an eye on the sound effect. The diction is generally smooth. The style adopted is sweet and graceful.

Here is a fine reference to king Mārtāṇḍavarman.[30] The king by his name Bālamārtāṇḍa proclaims himself to be a veritable rising Sun as he by his valour (lustre) drives away (the darkness like) hoardes of enemies. The king is compared here to the rising sun who by his rays expels darkness and spreads light everywhere. Similarly the king by his intrinsic valour destroys his enemies and restores peace in the world. There is a pun on the word 'Bālamārtāṇḍa' which is also the name of the Sun. The figure used is Upamā. Again in the following verse the king is presented as an extraordinary sun.

"Here is an extraordinary sun for he is very friendly towards blue lotuses (unlike the ordinary sun) and by his rays he destroys the beauty of the lotus like faces of the damsels of the enemies (unlike the sun who gives joy to the lotuses). The figure employed here is Vyatirēka"[31].

Devarāja employes in his play well-known figures such as Upamā, Utprekṣā, Vyatirēka etc., and the metres Śragdharā, Śārdūlavikrīḍita, Anuṣtup and various types of Āryā.

DRAMATIC EFFECT

As a drama, the merits of his work are indeed very few. Its major defect is that there is very little action in it. The first act for instance is more narrative in nature. It contains a long and dull account of Mārtāṇḍavarman's vision of Lord Padmanābha.

The second act too is rather uninteresting. It deals with the preparations for

30. *Ibid.*, Act. II, V. 7, p. 17.
उच्चाटयन् रिपुध्वान्तमुदभूदात्मतेजसा अयं प्ररव्यायते तेन बालमार्तण्डसंजया ॥

31. *Ibid.*, Act. II, V. 8, p. 17.
शोभाहानिकरोडरातिवधूमुखसरोरुहाम् असावद्भुतमार्तण्डो मन्ये कुवलयप्रियः !

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the conquest in order to gather wealth for the renovation of the temple of Padmanābha. The only point of interest is the arrival of Navakālidāsa before the presence of the king and his presentation of a book named Digvijayam dealing with the military expeditions of the latter and the king rewarding the poet by giving away the village of Mahodayapura to him.

The third act consists of a play within the play. *Digvijayam* written by Navakālidāsa and dealing with the victorious annexation of all the kingdoms in the Indian subcontinent by Mārtāṇḍavarman is enacted before the public for preventing them from feeling the absence of their master. The audience is given an account of Mārtāṇḍavarman's conquest of neighbouring kingdoms. One glaring defect in this context is that there is practically no scope for stage performance except that of the stage director's narration of the whole story at a stretch.

The fourth act deals with the triumphant return of Mārtāṇḍavarman after his conquest of the neighbouring kingdoms and the various arrangements made by him for the renovation of the temple. The only point of interest in the act is the miracle of the spirit of the celestial architect Viśwakarma entering the body of Vakranāsa and informing all those present about the command of Lord Padmanābha. This incident is narrated by Meṣaṇḍa to the king.

The fifth act contains a long and tedious description of the Mahābhiṣeka ceremoney of Padmanābha temple. Mārtāṇḍavarman going round the temple and paying respects to various deities situated within its precincts is unnecessarily overdrawn and repeated again and again. Added to this, long hymns in praise of Rāma, Kṛṣṇa and Narasimha are inserted in it. Similarly the king meeting the poets and scholars and he giving away presents to them appear to be long and dull. The play concludes with Mārtāṇḍavarman taking leave of the scholars.

Thus a study of the play shows that it is unfit for representation on the stage and it is incapable of rousing and sustaining the interest of the spectators. There is very little of action in it while there is much of narration. Act III is an instance. As such, the drama will not be a success on the stage.

TECHNIQUE

The drama begins with the usual prologue. Through a conversation between the stage director and the actress, the play proper is introduced. The stage director requests the actress to sing a song in praise of the spring season. The actress does so. The stage director remarks that by her beautiful song on the lovely swans, she has put the audience under a spell like the vīṇa player.[32] He soon leaves the stage accompanied by the actress and this is followed by the entry of the Viṇa player. This mode of introducing the play proper is known as Avalagitam.[33]

32. *Ibid.*, Act. I, V. 14. p. 4.
राजहंसश्रियं तावत् गायन्त्या वल्लभे ! त्वया ! अनेन वैणिकेनैव सेयं चित्रार्पिता सभा ॥

33. *Sahityadarpaṇa*, Ch. VI, V. 38, p. 287.
यत्रैकत्र समावेशात्कार्यमन्यत्प्रसाध्यते ! प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥

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The plot is the creation of the poet and deals with Mārtāṇḍavarman who is the hero of the drama. Hence the title of the play is *Bālamārtāṇḍavijaya*. Sri K. Sambasiva Sastri justifies the propriety of naming the play as stated above. According to him, the dramatist has given prominence in his drama to Lord Padmanābha who is described as the anointed king of the Vañī country. Mārtāṇḍavarman is only heir-apparent (Yuvarāja) and hence the prefix 'Bāla' to his name aptly fits him suggesting both his humbleness and service under Lord Padmanābha.[34]

There is a viṣkambha in the beginning of the first act. It belongs to the Śuddha variety. A Vīṇa teacher named Maṇimukuṭa and his disciple take part in it. Mārtāṇḍavarman's return to his palace after observing the vow of Māghasnāna lasting a month and his meeting the ministers in which he discloses his vision of Padmanābha are disclosed through the above interlude. In the second act also, there is a Śuddhaviṣkambha. Two brahmins named Suśarman and Mitraśarman take part in. Mārtāṇḍavarman's forthcoming military expedition is indicated thereby. The fourth act has a praveśaka in the beginning. Two maids Marālika and Śarikā take part in it. It announces Mārtāṇḍavarman's return to his capital after his march. There is a viṣkambha in the fifth act. A sculptor and his son take part in it. It informs the audience of the completion of the renovation work of Padmanābha temple.

The mukhasandhi commences in the first act. The king is assailed by conflicting thoughts as to whether his duties as sovereign stand in the way of his devotion to the Lord. He then has a vision of the Lord who not only allays his fears but also decrees that he should undertake the conquest, and with the wealth thus obtained he should renovate His dilapidated temple at Trivandrum. He consults his ministers. The end of the first act sees the king ordering the ministers to make the arrangements for his proposed march for victory. The mukhasandhi comes to an end here. Naturally Mārtāṇḍavarman's conquest and subsequent renovation of the temple form the keynote of the drama. Here we find both Bīja and Ārambha.

The Pratimukhasandi commences in the second act. Here we find Mārtāṇḍavarman starting on his Digvijaya with his forces. Both Bindu and Prayatna are also inserted in this act. The end of the second act synchronises with the end of the Pratimukhasandhi. In the third act are described Mārtāṇḍavarman's military exploits in the course of his march for victory. The Garbhasandhi takes up the entire third act. The Avamarasandhi begins at the start of the fourth act and concludes with its end. King Mārtāṇḍavarmen has returned triumphantly with his forces from his military expedition. He has brought several architects, sculptors and masons to renovate the Padmanabha temple. The end of fourth act we see the renovation work as well as the preperations for the Mahābhiṣeka ceremony in the progress. In the fifth act, we find besides Phalāgama and Kārya the last of the sandhis namely Nirvahaṇasandhi. The renovation of Padmanābha temple is over and the Mahābhiṣeka ceremony is performed. The king is overjoyed at having fulfilled the twin

34. *Bālamārtāṇḍavijaya, Preface*, p. 10.
35. *Ibid.*, Act. I, V. 15, p. 4 and p. 5 of the same act.

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commands of Lord Padmanābha namely the conquest of all kingdoms and the renovation of His temple at Trivandrum.

TIME AND PLACE OF ACTION

The first act seems to begin in the morning. This can be surmised from the description of Mārtāṇḍavarman who is compared to the Sun as well as from the statement of the Vaiṇika that the king has performed his morning rituals.[35] The place of action is the king's palace at Trivandrum. The first act appears to end at mid-noon. The king performing the mid-day worship is a pointer to it.[36] The second act appears to have its background at Śucīndram. It seems to begin in the morning. The king's riding the elephant is compared to the sun shining in the eastern mountain.[37] So there is an interval of one night between acts I and II. The second act seems to conclude in the evening. The blowing of the gentle breeze referred to at the end of the second act is a pointer to it.[38] The third act seems to begin in the night. This is known from the fact that the play within the play called *Digvijaya* is staged in a theatre brightly lit by lamps.[39] It has as its background probably the king's palace at Trivandrum. The time at which the third act comes to a close is not known. The fourth act seems to begin in the morning with Trivandrum as its locus of action. It seems to end at mid-noon as is known from the statement of the ministers who on hearing the ringing of the clock say that it is mid-noon.[40] The fifth act seems to begin early morning with Trivandrum as its background. It seems to end in the evening. Thus the drama covers about four days and one night.

INFLUENCE OF OTHER SANSKRIT POETS

A study of the drama discloses the fact that on the whole the dramatist has been influenced by Kālidāsa. For instance the verse

राजहंसश्रियं तावत् गायन्त्या वल्लभे ! त्वया !
अनेन वैणिकेनैव सेयं चित्रार्पिता सभा ।।

in the first act of the drama reminds us of the verse

तवास्मि गीतरागेण हारिणा प्रसभं हृतः !
एष राजेव दुष्यन्तः सारङ्गेणतिरंहसा ।।

in the first act of *Abhijñānśākuntala.*

HISTORICAL DETAILS FURNISHED BY THE DRAMA

The drama throws a flood of light on the history of Travancore between 17th and 18th centuries. Though there is much of fiction in the drama, it is not without

36. *Ibid.*, V. 42, p. 13.
37. *Ibid.*, Act., II, V. 17, p. 20.
38. *Ibid.*, Act. II, p. 25.
39. *Ibid.*, Act. III, V. 1, p. 27.
40. *Ibid.*, Act. IV, v. 62, p. 72.

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authentic historical matter. Besides it furnishes a number of interesting details regarding the customs and practices in vogue in the court of Travancore kings and in Padmanābha temple some of which survive even to this day.

In the first act, there is a reference to the practice of dancing on the occasion of the Navarātri festival in the palace of the king. K. Sambasiva Sastri says that "this was in vogue till last year."[41] In the interlude to the second act, the execution of the Eṭṭuvīṭṭil Piḷḷamār and Pappu Tampi and Rāman Tampi are mentioned.[42]

"Like the young Dāśarathi who exterminated the entire demons while they came to obstruct the sacrifice of sage Visvāmitra, with the flames burning at the sharp edges of numberless arrows released by the play of his bow string, the king destroyed his enemies who were determined to assassinate him and along with them their whole families too, with his sharp spears".

The destruction of the Eṭṭuvīṭṭil Piḷḷamār is a historical fact and about the punishment meted out to them, Nagam Aiya, the historian, states as follows: 'The four pōttis among the conspirators were to be banished from the land, the other rebels were to suffer immediate death and their properties were to be sold to the fishermen, of the coast as slaves. The Eḍathura Pōtti and the Paṇḍārams were driven out of the country. The execution of the rebels took place at the Mukhamaṇḍapam (Cutchery) at Padmanābhapuram. The houses of the Eṭṭuvīṭṭil Piḷḷamār were forthwith razed to the ground and with the materials thereof the magnificent pile of buildings known as Rāmanānaṭham and Tēvārattu Kōikal were constructed."[43]

Similarly the death punishment was meted out to the two Tampis who were the sons of the Mārtāṇḍavarman's predecessor is also a historical fact. From the interlude one comes to know that the king killed the two brothers (who are compared by the poet to Rāvaṇa and Kumbhakarṇa) with his sword when they came upon him suddenly with a view to murder him.[44] Historically it is known that while Mārtāṇḍavarman was camping at Nagercoil for making preparations for the destruction of the Eṭṭuvīṭṭil Piḷḷamār "Pappu Tampi came one morning to the palace to pay his respects to the Mahārājah. The guards on duty had been specially instructed not to let him in but to resist him by force if he should attempt a forcible entry. The sons of the king had the special privilege of paying respects to their fathers's heir and successor without the formality of a previous announcement and in accordance with the privilege, Pappu Tampi that morning walked straight up

41. *Ibid.*, Preface, p. 6.
42. *Ibid.*, Act. II, p. 16.
बालये वयसि वर्तमानेनाण्यनेन दाशरथिनेव चिरकालराजन्यकुलद्रोहशीलं सुनिचितण्यापादचिन्तासफली करणसंनद्धसन्नाहं क्षुद्रारातिकुलमखिलं च साकल्येन कौशिकक्रतुविध्वंसनकुनूहलझटितिसम्मिलितं राक्षसकुलमिव निजधनुर्ज्यालताविलासनिर्मुक्तशरजाल धारावहिज्वालानिययेष्विव सुनिशितविचित्रशूलसहस्राग्रकोटिषु सद्य एव वास्तव्य कुटुम्बिनामापादिनम् !
43. *The Travancore State Manual*, Vol. I, Ch. VI, p. 338.
44. *Bālamārtāṇḍavijayam*, Act. II, p. 16.

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the stairs. But the sentries on guard stopped him which incensed him and he in order to avenge the insult drew his sword; but before he could strike, he was mortally wounded by another sentry. The younger Tampi who was watching the whole scene from behind immediately rushed upstairs to take vengeance on the king seated on his swinging cot. While striking at the king his sword hit the low beam of the roof which gave the king time to recover himself from the shock. Being a clever swordsman and a well built soldier he disarmed the Tampi, threw him down and sitting on his chest plunged his Persian dagger into his heart and lifting the dead body threw it over the windows into the midst of crowd assembled below.[45] These two incidents it may be found paved the way for king Mārtāṇḍavarman to establish his royal power on solid foundations.

The annexation of Quilon by king Mārtāṇḍavarman is mentioned in the same prologue.[46]

It is known that Mārtāṇḍavarman entered into a war with the Rāja of Quilon when the latter after allying himself with the ruler of Kāyamkuḷam and adopting his daughter into his family took possession of Kallaḍa which belonged to the former. He sent an army under the command of Daḷava Ārumugham Piḷḷai which defeated the Rāja of Quilon and made him enter into an agreement with the former. Under the agreement, the Rāja of Quilon undertook to cancel adoption from Kāyaṁkuḷam, to demolish the fortifications and to pay homage to Mārtāṇḍavarman.[47] The Quilon Rāja was brought to Trivandrum as State prisoner and a token force of the army of Mārtāṇḍavarman under the command of Ārumugham Piḷḷai was stationed at Quilon. The war with Quilon took place in the year A.D. 1731.[48]

The battle of Colachhal is also referred in the prologue to the second act. It is said that the king's army annexed the important commercial centre and destroyed all the enemies with their companions and armaments and afforded protection to those (enemies) who submitted to him.[49] The famous battle of Colachhal was fought on 31st July A.D. 1741 and the army of Mārtāṇḍavarman was able to defeat completely the Dutch forces which in turn "retreated to their ships deserting their fortifications at Colachhal and leaving their dead comrades on the battlefield. The Travancore army took twenty-four prisoners, besides 389 muskets, a few cannons and a large number of swords."[50]

In the second act is mentioned Mārtāṇḍavarman's conquest of the kingdoms of the Pāṇḍyas, the Cōḷas, the Tuṇḍīras, the Karṇāṭakas, the Āndhras, the Yavanas

45. *The Travancore State Manual*, Vol. I, Ch. VI, p. 337.
अपि च च लङ्कापुरमिव सागरपरीतं कैरपि दुरापं कोलम्बपुरदुर्गमपि शत्रुकुलमुन्सार्य निजसैन्य तुरङ्गसङ्घसङ्कुलीकृततया चन्द्रोदयारम्भसमुच्चल दर्णवाडम्बरसन्दर्शनीयतामानीतम् !
46. *Bālamārtaṇḍavijaya*, Act. II, p. 16.
47. *The Travancore State Manual*, Vol. I, Ch. VI, p. 338.
48. *Kerala District Gazetteers, Trivandrum*, Ch. II, p. 193.
49. *Bālamārtaṇḍavijaya*, Act. II, p. 16.
50. *The Travancore Manual*, Vol. I, Ch. VI, p. 342.

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of Koṅkaṇ, Mahārāstra, Pārasika, Vidarbha, Kaliṅga and Vaṅga. All these incidents appear to be a historical fictions endowed with an overplay of imaginations. But the victory over the prince of Setvāsya is said to be historically authentic. The prince of Setvāsya as is evident from the drama had Muslim friends to support him. Mr. K. Sambhasiva Sastri identifies the place Setvāsya to be Kakkūr.[51] The history of Travancore in this period speaks of the battle of Kalakkāḍ in which the army of the king of Travancore defeated Mahfuz Khān, the brother of the Nawāb of the Karṇātic who had earlier annexed his territories Vaḷḷiyūr, Kalakkād and other adjoining places in Tirunelveli and put them to flight.[52] It is not definite as to whether this is the incident referred to by the dramatist.

In the fifth act is mentioned the renovation of the temple of Padmanābha and the Mahābhisēka ceremony. The construction of the great gōpuram is also referred to in the drama. The Ottakkal Maṇḍapam or the single slab platform in Padmanābha temple is also mentioned in the drama.[53] Further, the dedication of his kingdom to Padmanābha by Mārtāṇḍavarman by placing his sword before the deity and his assumption of the title of Padmanābhadāsa are also stated in the drama. It also says that the kings of the Travancore dynasty should have before their names the title of Bāla as ordered by Lord Padmanābha. Similarly the symbol of Padmanābha's feet would adorn the crest of the kings of Travancore.[54] All these are historical facts. The repairs and the construction of the additional structures in the temple of Padmanābha were said to have begun in A.D. 1731, and completed in A.D. 1733.[55] The reconstruction of the idol of Padmanābha with twelve thousand Sālagrāmams, the construction of the Ottakkal maṇḍapam, the Śīvēlippura, the great gōpuram and the golden flag staff were some of the important works carried out in the regime of the king Mārtāṇḍavarman. The dedication of his kingdom to god Padmanābha took place in the year A.D. 1749.[56]

The drama besides reveals the state of affairs in the Padmanābha temple. There were said to have been eight yoga brāhmins who were the custodians of the temple and counsellors of the king on temple matters.[57] The priests of the temple are called at that time by the name Śāntikkār.[58] The office of the Kāryakkār (Sanskritised form may be *Kāryakāra*) seems to have been in vogue even at the time and his functions included gathering the materials for the maintenance of the temple.[59] Similarly the post of Valiaparippukāran (Sanskritised form being *Mahāsūpādhikārī*) was in vogue at that time and he was the chief cook concerned with preparing food

51. *Bālamārtaṇḍavijaya*, Preface, p. 5.
52. *Kerala District Gazetteers, Trivandrum*, Ch. II, p. 198.
53. *Bālamārtāṇḍavijayam*, Act. V, p. 74.
54. *Ibid.*, Act. V, Vs. 110 and 111, p. 109.
55. *Kerala District Gazetteers, Trivandrum*, Ch. II, p. 202.
56. *Ibid.*, Ch. II, p. 202.
57. *Bālamārtāṇḍavijayam*, Act. IV, p. 51.
58. *Ibid.*, Act. V, p. 82.
59. *Ibid.*, Act. IV, p. 52.

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and serving it to the people.[60] The Tamil brāhmins who were entrusted with the job of preparing milk pudding for Padmanābha were known at that time by the name Dāsas.[61] The office of Sāmudāyika (*Ānavāl*) is mentioned in the drama and his duty consisted of reporting to the king the affairs of the temple.[62] This was in vogue in Padmanābha temple till very recently.

The Śrīpādam palace which is even now extant and which is adjacent to the Padmanābha temple and which used to be the residence of the senior queens of the Travancore royal family is mentioned in the drama as the place where the sister of king Mārtāṇḍavarman (the mother of prince Rāmavarman) was staying.[63]

In the drama Mārtāṇḍavarman is said to have visited occasionally the shrines of Ādikeśavaperumāḷ at Tiruvaṭṭār and Sthānumālaya at Śucīndram.[64] It may be noted that these two deities were the family gods of the Travancore royal family and they had a special connection with the latter.

The description of the temple of Padmanābha in the drama tallies with its layout at present. It is not only the main shrine of Lord Padmanābha that is mentioned but also the subsidiary shrines of Kṛṣṇa, Narasimha, Rāma, Sītā and Lakṣmana, Śāsta, Vyāsa, Virūpākśa and Kṣetrapāla. The image of Kṛṣṇa laid in the cradle referred to in the drama[65] exists even now in the Padmanābha temple and it is located to the South of Ottakkal maṇḍapam. Again the feeding of the brāhmins in the temple and the offering of the money to them were some of the practices which existed till very recently.

Thus the drama throws a flood of light on the history of Travancore of the 18th century and the state of affairs of the Padmanābha temple.

60. *Ibid.*, Act. V, p. 96.
61. *Ibid.*, Act. V, p. 76.
62. *Ibid.*, Act. V, p. 74.
63. *Ibid.*, Act. IV, p. 53.
64. *Ibid.*, Act, IV, p. 46 and 48.
65. *Ibid.*, Act. V, V. 48, p. 88.

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XIII

PURNAPURUSARTHACANDRODAYA

Author

The name of the author of the drama is not known. The prologue to the play keeps complete silence in this respect. Dr. K. Kunjunni Raja refers to certain verses found in a manuscript[1] of the drama which state that the author belonged to one of the eight famous Nampūtiri families of Kerala, he belonged to Viśvāmitra gotra, he was the son of Jātavēdas and Pārvatī, who had performed a Sōma sacrifice, he had a brother named Paramēśvara and the drama was written after the author became a sannyāsin.[2] It is not yet known whether those verses are genuine. Ullur S. Paramesvara Iyer concludes from the same verses that the author of the drama is Jātavedas.[3] This however cannot be accepted since in the verses it is explicitly stated that Jatavedas is the father of the author.

In the drama, the author refers to Bhavamocaka,[4] river Nilā, Nāvā and Muktisthala.[5] Further, in the fifth act of the play, the Goddess at Muktisthala is introduced and made to Play an important role for the union of the hero with the heroine. River Nilā can be identified with the well-known river Bharatapuzha in North Kerala. Nāvā known now as Tirunāva and Muktisthala otherwise known as

1. D.C. 12541 of Government Oriental Manuscripts Library, Madras. The said verses are however not found in D.C. 12540 belonging to the said library. The present study is based on a transcript prepared from the aforesaid manuscript No.D.C. 12540.
2. The verse are as follows:
   श्रीमद्वें...न...टग्रामविसिनीसम्भवेषुये !
   प्रथिताष्टगृहाब्जेषु प्रथिता.....
   विश्वामित्रगोत्रजानां महाब्रह्माणसद्गराम् ।।
   अर्थान्वितं प्रभजतां तेषां मध्येऽभवद् द्विजः !
   दक्षिणांशगृहः सोऽथ जातवेदा हि नामतः
   सोमयागं कृतवतस्तस्य जाया च पार्वती !
   तढ़पादानदेहस्य परमेशकनीयसः ।।
   .....याजिताश्रमसम्पदः !
   तुर्याश्रमनिविष्टस्य कृतिरेषा यथाबलम् ।।
3. *KSC.* Vol. III, Ch. XXXIII, p. 81.
4. *Pūrṇapurushārthacandradaya*, Act. V, p. 69.
5. *Ibid.*

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Mukkola are well-known shrines in North Kerala dedicated respectively to Viṣṇu and Durgā. The Śiva shrine called Bhavamocaka in the drama may perhaps be the famous Triprangōtu Siva temple situated near Nāvā shrine. However the above identification cannot be certain since the Tṛpraṅgoṭu temple is not so far known to be called by the name Bhavamocaka.

In the forth act of the drama, the dramatist expresses his admiration for the chaste Brāhmin ladies of Kerala.[6] All these will show that the dramatist is a native of Kerala and a brāhmin in all probability.

Commentary: There is a commentary on the work which is called *Vidyā-kaumudī*.[7] A transcript of the commentary is available in the Kerala University Manuscripts Library.[8] At the beginning of the commentary, the commentator says that he wrote the drama for making his mind get interested in attaining salvation (*Aikātmya*) and that he wrote the commentary thereafter.[9]

He however does not mention his name. The above verse indicates that the author of the drama and that of the commentary are identical.

The commentary is scholarly and lucid and it gives the Sanskrit translations of Prakrit passages. It is incomplete and ends with the beginning of the fifth act.

PLOT

The drama opens with the entry of the stage director who pronounces the benediction in praise of Lord Śiva. The actress then makes her appearance on the stage. The stage director greets her and praises her beauty. He says to her that she, who has come to delight the audience by enacting the play *Pūrṇapuruṣārthacandrodaya* is also delighting him by her moonlike face. The actress protests and says that he is delighted by beholding the face of someone among his sweethearts and not her face. The stage director replies that though he has many wives, his heart is in her alone. He then looks round and sees king Daśāśva. Immediately, he requests the actress to come with him and the two together pay respects to the sovereign.

In the first act, king Daśāśva is engaged in a conversation with Adhikajava the Vidūṣaka. The king tells him that his mind is full of thoughts of his beloved Anadapakvavallī and that he is eagerly looking forward to see her. Adhikajava mistakes his words and believing that he is speaking of some prostitute, accuses him in anger that he is of late visiting the houses of bad women. He further asks him as to whether he is not interested in going to the abode of Śiva after death. The king does not however clear his friend's apprehension. On the other hand, he goes on describing his beloved. He tells him that the person about whom he is speaking is

6. *Ibid.*, Act. IV, p. 52.
7. At the end of the commentary of each act, the commentator mentions the name.
8. T. 807.
9. *Ibid.*, p. 32.
ऐकात्म्यप्रवणीकर्तु चित्तं कृत्वाथ नाटकम् !
पूर्णादिपुरुषार्थेन्दु तस्य व्याख्यानमारभे ।।

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of incomparable excellence. Even among the celestial beings, only one who has luck can enjoy her who is devoid of all impurities and even a part of the pleasure derived from her cannot bear comparison to the bliss of the mortals or sages.[10] Adhikajava is unable to understand his words correctly and he continues to cherish the wrong notion that his friend is talking about some prostitute. He chides the king that he has fallen in the trap laid by bad women. He cautions him that prostitutes do only bad things. The king expresses agreement with his friend's remarks and goes on to describe his beloved which only evokes strong criticism from the latter. At last the king comes to know that his friend has misunderstood him and he tells him in categorical terms that he has not thought of prostitutes even in dreams.[11]

Adhikajava feels very happy on hearing these words and he desires to know the name of his beloved. The king discloses to him that the name of his beloved is Ānandapakvavallī. He then describes her to him. He tells him that she is beyond all description and that if one is to describe her, she may be compared to an incarnation of Durgā, for destroying the demon Sumbha. His beloved is born of the essence of a thousand damsels like Tilottamā. Adhikajava informs him that he has just seen a maiden going to the ocean with a golden pitcher to take water and that a demon is about to devour her. The king smiles on hearing this remark and he explains that what he sees is only the sun setting in the sea and darkness enveloping the earth. He asks him to join in his prayers to the Supreme who controls even the sun. The Vidūṣaka remarks that by worshipping Lord Parameśvara, they would attain their cherished goal of reaching the abode of Śiva. He then criticises prostitutes and tells him that women are a hindrance to salvation. He cites in this connection the fact that his friend has forgotten matters of state since he began to think of his beloved. The king explains that all women are not bad and he quotes his beloved as an example to prove his point. He further tells him that he would take care of his kingdom as soon as he attains his beloved. On hearing these words, Adhikajava become fully satisfied that his friend has not got any connection with bad women.

The king then asks the Vidūṣaka as to when he can get solace. Adhikajava in retort asks why the king cannot get solace while the gentle breeze, the moon and the prostitutes are already available for him to enjoy. The king remarks that prostitutes like swords cut down all men, whoever they may be. He further tells him that prostitutes far from giving the much desired pleasure confer only sorrow to those who go to enjoy them. He then confides to his friend that the moon is plunging him in its ocean of hot rays and that the breeze is causing him uneasiness.

10. *Ibid.*, Act. I, p. 3.
देवेषु यः सुकृततः सुविचार्यमात्रा तां निर्मलामनुभवत्यथवा मुनीनाम् !
न्हणां च यावदिह तस्य सुखं सुपूर्णं तल्लेशलेशलवता न सुखं परत्र ॥

11. *Ibid.*, p. 4.
मूर्खं गणिकां न चिन्तयामि स्वप्नेऽपि !

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Adhikajava offers to remove his misery with the aid of a plantain leaf and requests him to lie down. The king refuses to accept his remedy and says that only his beloved can remove his ailment. The Vidūṣaka thereupon undertakes to anoint his body with sandal paste. The king asks him not to do so since his body which is as hot as fire would emit bad odour when it is covered with sandal paste.[12]

Adhikajava is in an awkward predicament and he asks his friend as to where his beloved is, obviously intending to bring her. The king reveals that his beloved has long been residing in the Vedoddyāna (garden of Vedas). The Vidūṣaka then insists upon knowing as to where she is at that time. The king replies that she is staying in the same garden of Vedas. Adhikajava remarks that she may be a figure wrought by his imagination or a poisonous serpent maiden. The king protests at the comparison of his beloved to a snake. Extolling her, he says that she would give complete joy to the person who wins her hand.[13] Adhikajava asks him as to how it can be certain that his beloved is still residing in the garden of Vedas. The king discloses that once his beloved has been shown to him by her mother (Sāraśrutī) who informed him that he can always find her (Ānandapakvavallī) in the garden of Vedas. The Vidūṣaka thereupon desires to go to the garden of Vedas. The king agrees to his proposal. He meanwhile cautions him that while proceeding to the garden, they will have to face the opposition of six demons. At the end of the first act king Daśāśva goes in a chariot with his Vidūṣaka to Vedōddyāna.

The second act opens with an interlude. Ānandapakvavallī has sent her two companions Śrutinirṇītī and Ahibalā separately to find out a suitable husband for her. The two chance to meet each other and each of them reveal to the other the purpose and outcome of their errands. They, after their talk find to their pleasant surprise that they haye independantly selected one and the same person. The interlude ends with the two maids going to meet their mistress and convey to her the outcome of their mission.

In the second act, Ānandapakvavallī is engaged in a conversation with Śrutinirṇītī. The maid discloses to her mistress that the king has fallen in love with her and that he is always thinking of her. The lady refuses to believe her words since he, according to her, has been indifferent towards her. Śrutinirṇītī tries to remove her misgivings by pointing out that fate and not the king's alleged indifference is responsible for the delay in her union with her lover. She cites in this connection the story of Rāma who had to fight hard for redeeming Sītā from the hands of Rāvaṇa. Ānandapakvavallī does not like the comparison of her lover with Rāma as made out by her maid. She tells her that if the aforesaid similie is to be true then her lover has perforce to perform very difficult feats like Rāma to attain her. Śrutinirṇītī explains that what she meant by the similie was that like Rāma, her lover too would not abandon her. Meanwhile Ānandapakvavallī again

12. *Ibid.*, p. 9.
13. *Ibid.*, p. 9.
यः स्वयं परिगृह्णाति पुण्यवान् पुरुषोत्तमः !
पूर्णामृतरसानन्दं नित्यमस्मै ददाति सा ॥

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expresses doubts as to whether the king still cherishes love towards her. Śrutinirṇītī assures her that the king is very anxious to attain her. She is not convinced by her words and she threatens to give up her life since she thinks that she cannot attain her lover.

These words are heard by an anchorite named Subhakti and she assures Ānandapakvavallī from behind the scenes that she would certainly get her lover. She also asks Ānandapakvavallī not to torment her maids with threats of suicide.[14] Ānandapakvavallī is pleased to hear those words and she anxiously asks her maid about the identity of the person who made the pronouncement. Śrutinirṇītī informs her that it is Subhakti who made the announcement and that she is coming for the purpose of uniting her lover. Subhakti arrives soon. Ānandapakvavalli greets her and offers respects to her. The anchorite blessing her discloses the purpose of her coming namely to unite her lover. Ānandapakvavallī overwhelmed by bashfulness turns aside her face. Srutinirṇītī also pays respects to the anchorite. The anchorite informs her that her lover is interested in her alone and that he does not pay attention to any other object. She further tells that the proposed alliance between her and the king would be very befitting like the one between Lord Viṣṇu and Lakṣmi.

The heroine again becomes bashful and tries to move away. Then she suddenly stops. The anchorite smiles on seeing the above act of the hermit and she assures her that what she said earlier is fully true. She than praises king Daśāśva. She says that he possesses good qualities like honesty, celibacy, non-violence etc. Ānandapakvavallī complains to the anchorite that her lover is not taking interest in her. The anchorite rejects her contention. She tells him that the king is killing the demons who obstruct his union with his beloved and that he would ere long come to meet her. The heroine says that for the good act she (the anchorite) has done, she can offer in return only her respects and she goes to prostrate before her. The anchorite says that she (Ānandapakvavallī) should not prostrate since she is an incarnation of goddess Parameśvari. She then blesses Ānandapakvavallī saying that both she and the king should after marriage live like the divine couples Rāma and Sītā and Pārvatī.[15] She further announces that she is going to Kailāsa, Vaikuṇtha and Muktisthala. After saying these words, the anchorite departs. Ānadnapakvavallī is filled with surprise and she could not decide as to whether the appearance of the anchorite was real or not Srutinirṇitī assures her that it is no dream. She asks her to look forward to the forthcoming events in order to decide as to what she saw (the appearence of the anchorite etc.) was a dream or not. Accompanied by Srutinirṇītī, Ānandapakvavallī goes to meet her mother and the second act comes to an end.

The third act begins with king Daśāśva riding in a chariot. Adhikajava is also with him. He has destroyed the demons who were obstructing the performance of Vedic sacrifices as well as killing the brahmins. The king describes the battlefield. He

14. *Ibid.*, Act. II, p. 14.
सुलभः पुरुषो वत्से स दशाश्वो महीपतिः !
जीवित त्यागकथया स्वजनं मा निपीडय ।।

15. *Ibid.*, p. 17.

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says that the directions are lit by the fire of the arrows, and that the ground is strewn with the dead bodies of elephants and horses as well as blood stained arrows.[16] The charioteer says that the horses are moving very fast, raising clouds of dust causing darkness. Meanwhile, Adhikajava asks the king as to whether he has brought any cereal like sugar, flour, etc. The king replies that ever since he came to understand the defects from over-eating, he never brings with him much cereal with him. He further says that he has come to know that a restricted *sāttvika* type of food is preferable. The Vidūṣaka repudiates his friend's view and quotes the opinion of the Nihilists who advocate overeating and enjoyment with prostitutes. The king remarks that Nihilism is bad since the principles incorporated therein are contradictory to Vedic injunctions. Adhikajava asks him as to how Nihilism propounded by the preceptor of Devas can be considered bad. The charioteer says that the claim that Bṛhaspati is the originator of Nihilism cannot be sustained since it is well known that he is the preceptor of the Devas and a follower of Vedas.[17] The king nods his head in approbation. He then explains to his friend the cardinal principles of Nihilism and how they run contrary of Vedic doctrines.

No sooner does he conclude his scathing criticism of Nihilism than the king hears the voice of a Jina calling upon his charioteer to stop the chariot. He gets angry on hearing these rude and commanding words and immediately infers that he must be his enemy. He agitatedly orders his charioteer to take him to his enemy's hide out so that he can kill him and present him to the god of death. The Vidūṣaka looks round and remarks that his friend should not exhibit so much of agitation which hardly benefits his iron like strong nature for the enemy in view appears to be only a fly and not an elephant. The charioteer espies the Jina and he reports to his master the same. Adhikajava also sees him and he takes him (Jina) to be a robber who has been in a prison for a long time as he looks dirty. The king dismisses his conjecture as a flight of fancy. The charioteer tells him that he must be a person who has eaten the fruit of the poisonous tree of Jina. The king meanwhile prepares himself to face the Jina.

Soon the Jina comes and he calls upon the charioteer to halt the chariot so that he can propound his religion to the king. But the charioteer does not pay heed to his words and he continues to drive. The Jina also runs behind and falling down before the king, requests him to hear him. The king asks the charioteer to stop. The charioteer does accordingly. The king is at first dismayed by the Jina's arrival since it would delay his union with his sweet heart. But he realises that it is his bounden duty to correct those who tread the wrong path and bring them to the *Vedamārga*. He therefore prepares himself for the meeting with the Jina.

The Jina then describes at length the cardinal tenents of his school of thought. He dwells at length the various categories under which his preceptor has classified all objects in the universe. In their religion the killing of living beings is strictly

16. *Ibid.*, Act. III, p. 19.
17. *Ibid.*, p. 20.
स ताहशो वैदिकमार्गनिष्ठो बृहस्पतिः कर्मभुजां गुरुश्च !
साधुत्वबुद्धिं कथमत्र कुर्यात् मोहानुसारेण चकार शास्त्रम् ।।

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forbidden as against the Vedic religion where even in sacrifices, the killing of animals is considered sacred. Their religion considers the conduct of hard and exacting rites like *Tulārohaṇa*, which is the terra-firma of Vedic religion, infructuous. He then discloses the concepts of soul and death. The soul, according to them, has got the dimension of the body in which it inheres and death is liberation. The person who performs sinful acts like sacrifice (Yāga) go to hell and that one becomes detached in life through *Saptabhaṅgīnaya* or seven forms of judgement of objects in the universe.

The king after fully hearing the Jina's exposition enters into a discussion with him to show that the concepts of his religion are hollow and unsound. He first of all proves that their concept that the soul has got the dimension of the body is wrong and against ordinary experience. If the above mentioned concept is accepted, then the soul of an elephant cannot enter the body of the man in its next birth which is against proven experience;[18] for it is well known that the soul of a being can take the body of any other in its next birth. As regards the Jina's view that the soul is constituted of several parts and that only a few of them enter the body it takes in its next birth, the king shows as to how it would vitiate the well-known dogma that the soul is eternal. He further shows as to how the acceptance of the said concept would stand in the way of the soul attaining salvation. The Jina is at his wit's end and finding that he cannot win the king to his religion departs. The king gets himself lost in thoughts regarding his beloved.

The exit of the Jina synchronises with the arrival of a Buddhist monk. He announces to the king that he is a follower of the Great Buddha who is known to be an incarnation of Viṣṇu. Adhikajava is tempted to respect the bhikṣu on hearing the descripton of Buddha as an incarnation of Viṣṇu. However, he is restrained by the king. The bhikṣu then propounds his theory of momentary existence. He enumerates the five categories (*Pañca-skandhas*) which constitute all objects in the world including man. According to their religion, liberation (*Mokṣa*) and sensual enjoyment (*Kāma*) are not mutually contradicting values of life. The king contemptuously dismisses his statements declaring that they are not worthy to engage his attention. But the bikṣu does not get unnerved on this account and he goes on to expound his religion. He dwells at length on the theory of Śūnyavādins which affirms that there is nothing real in the world, that the knower, known and knowledge are mutually interdependant and that the objects are illusory like dream objects. The king refutes his theory *in toto*. He asks the bhikṣu as to how one can have cognition and knowledge of objects when objects themselves are considered by them as non-existent. He further shows as to how his concept of Śūnyavāda would come into conflict with the well-known theory of cause and effect. He finally dismisses his theory of knowledge of momentary existence (*Kṣaṇika-vijñāna-vāda*).[19]

18. *Ibid.*, p. 25.
गजदेहमितो जीवो मानुषाङ्गप्रवेशने !
अकृत्स्नः स्यादतोन्यस्सनित्यआत्मेति तत्कथम् ॥

19. *Ibid.*, p. 31.

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The bhikṣu finding that he cannot convince the king and bring him to his fold, goes away in disappointment. The king is glad at his exit and he asks his charioteer to drive. As they go, the Vidūṣaka espies a Kāpālika performing the human sacrifice for propitiating Bhairavi and struck with fear tries to draw the attention of the charioteer and the king towards it. The charioteer notices it. But the king refuses to see the same as he thinks that the Kāpālika's act is sacrilegious and contrary to the Vaidika Dharma. Meanwhile, he brings to the notice of the charioteer the existence of demons Vīra, Kāma etc., whom he is unable to trace. The charioteer requests the king to wait in the shrine of Śiva while he goes and brings the demons to make them as pray to his sword of wisdom. All of them sit separately in the aforesaid temples and the third act comes to an end.

In the fourth act, a maid is going at the behest of Śaraśrutī. She has been asked by her mistress to meet her daughter Ānandapakvallī, who is reported to be undergoing pangs of love and comfort her with eulogies of her lover (Daśāśva). She searches hither and thither for Ānandapakvallī and at last finds her. She sees her in a desparate mood. She hears cursing destiny for having made her a victim to the fire of separation. She then announces her arrival to Ānandapakvavallī. The latter does not hear her and she is seen crying and murmuring in an inaudible tone. The maid asks her as to what she is talking. She is obviously in a delirious state of mind overwhelmed with pangs of love and she does not reply to her question. On the other hand, she asks her as to where her play mongoose is. The maid understands her state of mind. She in order to cheer her spirits announces to her that her lover is coming fast to meet her. Ānandapakvallī poopoohs her statement saying that it is false. She asks her as to whether she can see him at all. Saying these words, she falls down senseless. The maid comforts her and she soon regains her consciousness.

At that time, the chamberlain arrives. He has gone on the orders of Sāraśrutī to meet king Daśāśva and report to her his condition. He has seen the king and informed his mistress of the same. He is now coming to convey to Ānandapakvavallī through her maid the news of his meeting with the king. He searches for Ānandapakvavallī and at last finds her sitting with her maid. He goes near them. She also notices him coming towards her. She meanwhile notices throbbing of her hand and concludes that the good omen signifies the advent of her lover. She does not however desire to meet the chamberlain since she is in a pitiable condition. She therefore hides herself, requesting at the same time her maid to meet the chamberlain and hear him.

The chamberlain meets the maid and informs her that king Daśāśva has come to the garden for the purpose of marrying Ānandapakvavallī. The maid is overjoyed to hear the news and she says that she is unable to believe it. The chamberlain askes her as to where mistress is. The maid informs him that she is hiding due to bashfulness. The chamberlain desires to see her and pay her his respects. On hearing these words, she immediately presents herself. The chamberlain greets her and informs that he has been sent by her mother to see her. He requests her to abandon her sorrow. He then takes leave of her. The maid asks her lady to be

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cheerful as she heard the good news of the coming of her lover shortly. She however cautions her that there will be obstacles to their union. These words are heard by the king who with his jester is staying nearby. The king informs them from behind the scenes that he has destroyed the demons, Vira, Kāma, etc., who were obstructing him.[20] Ānandapakvavallī is surprised beyond measure to hear the good words of her long waited lover and hurriedly goes away with her maid.

The king with the Vidūṣaka enters the garden of Veda. They espy beautiful swans perched on the top of trees eating fruits and admire them. They then watch bees humming and flying towards flowers. As they move round the garden, they are touched by its beauty. The Vidūṣaka asks the king as to who is the creater of the garden. The king replies that the garden is self-born. Their topic of discussion soon shifts to Vedanta philosophy. The king gives an elaborate exposition of the Vedānta doctrines. He repudiates the Naiyyayika view that the universe is comprised of atoms of five elements. The Vidūṣaka remarks that though his friend alone is enjoying with his tongue the pudding of the doctrines of other religions (by speaking about them) he also feels satisfaction (by hearing his exposition). The king is surprised at his friend connecting the words with doctrines and he says that it only reflects his (Vidūṣaka's) gastronomical sensibilities.[21] The Vidūṣaka protests against the slight made upon him by his friend.

As desired by his friend, the king expounds the Nyāya philosophy. He shows that the Naiyyāyika classification of matter[22] is unsound in the light of Vedānta philosophy. He says that the Naiyyaika concepts that in the first four categories viz. earth, water, light and air, the atoms are permanent while effects beginning with two atoms (Dvyanuka) are not permanent, are mutually contradictory. He further questions their treatment of twenty-four qualities, as distinct from the nine categories of matter.[23]

While the king is thus criticising the Naiyyayika and Vaiśeṣika doctrines, the voice of the Kāpālika is heard. He propounds the Sāṅkhya philosophy. He says that according to his school of thought, there is no god and that the universe evolves due to the contact of the Puruṣha with Prakṛti. The Prakṛti according to them is constituted of three qualities (*gunas*)—Sattva, Rajas and Tamas. He says that he has been honoured in all countries including Karnataka and that he is surprised to find in Kerala, brahmin women chaste and keen in preserving their sacred dharma.[24]

He then sees king Daśāśva and he goes towards him. He meets him and expounds to him his doctrines in detail. The king after hearing his exposition starts

20. *Ibid.*, Ch. IV, p. 43.
गता एव विन्धभूता राक्षसाः !

21. *Ibid.*, p. 47.
अहो तस्य बुभुक्षा, यत्र सिद्धान्तेऽपि पायसपदं प्रयुङ्क्ते !

22. The Naiyyāyikas classify matter into nine categories.

23. According to the Naiyyāyikas the qualities inhere in matter. Though they have no separate existence, they are however different from matter. The relation between the two is called Samavāya. The Vedāntins do not accept the said distinction.

24. *Ibid.*, p. 32.

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contradicting his views. He questions his concept that while the Puruṣa is inactive, the world evolves by the action of twenty-four principles[25] constituting Prakṛti which however lack intelligence (*Caitanya*). He ridicules his philosophy which does not recognise god. He asks as to how can there be creation without a creator.

The Kāpālika is unable to answer the above objections of the king satisfactorily and he quietly makes his exit. The Vidūṣaka produces a sound of hurrah at the defeat of the Kāpālika at the hands of his friend. The king meanwhile conveys to the Vidūṣaka his intention to go and meet his beloved. The Vidūṣka approves his idea and he discloses to him what he has heard from the chamberlain namely that his beloved is undergoing pangs of love. The king rejoicingly asks him whether the said news is true. The Vidūṣaka then swears by his sacred thread as to the truthfulness of his statement. He expresses to him his desire to know the Mīmāṁsā philosophy. The king agrees to expound the same. He enumerate the subjects dealt with in the various chapters of the Mīmāṁsā Sūtras. He says that the Mīmāṁsakās accept Veda as their sole and unquestionable authority. He then expounds the Prābhākara School of Mīmāṁsā. According to that school, non-existence is not a separate entity, darkness is not identical with non-existence and knowledge is self illuminative.[26]

According to them, illusory knowledge is due to the non-cognition of the distinction (between percieved and remembered objects) and the meanings of words can only be known from words occurring in injunctive sentences like *Gāṁānaya*.

He then proceeds to propound the tenets of the Kumārila School of Mīmāṁsā. According to them, non-existence is of five kinds, difference is a separate property, knowledge is nevertheless self illuminating[27] and meanings of words can be obtained separately.[28] They also believe that darkness is a separate entity and that illusory knoweldge is real.

After expounding in brief the Kumārila School of thought, the king expresses his anxiety to meet his beloved. Adhikajava suggests that he should go to meet his beloved only after getting himself dressed properly; for according to him, young girls like youths who are dressed properly. The king says that his beloved is not like other girls and that she does not entertain such desires. The two then walk further in the garden of Vedas. As they go, the king happen to see Sāraśrutī. He requests Adhikajava to go, meet Sāraśrutī and then bring her to his presence. After giving these instructions, the king proceeds alone to a spot hallowed by its association with great sages.

The fifth act opens with an interlude. From the conversation between Suśraddhā and Subhakti, it is known that Sāraśruti brought her daughter Ānandapakvavallī to

25. According to Sānkhyas, the twenty four principles are Prakrti, Mahat, Ahaṅkāra, Manas, Pañca Karmendriyas, Pañca Jñānendriyas and Pañca Mahābhūtas.
26. For this theory of obtaining the knowledge of words, the Prabhākaras are called *anvitābhidhānavādins*.
27. The Kumārilas reject the *Tripuṭīpratyaksa* of Prabhākaras. According to them, every perception involves a relationship between the perceiver and the perceived.
28. For this theory of cognition of knowledge, the Kumārilas are known as *abhihitānvayavādins*.

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the presence of king Daśāśva and that before the two could meet each other, Ānandapakvavallī disappeared by means of magic. The two devise means to please king Daśāśva who is lost in thoughts consequent on the disappearance of his beloved and they go to meet him.

The king desires to see his beloved and embrace her. He curses fate for causing separation. He is so much engrossed in thoughts that his friend Adhikajava, tries hard to distract him. But his efforts prove to be of no avail. He exclaims in despair that even if he beats him hundred times with a stick, he cannot bring him back to his usual frame of mind. He thinks again and at last hits upon a plan. The plan is that he will announce to the king that he has discovered a method by which he can make his beloved appear before him. With this in view, Adhikajava calls the king loudly. The king hears him and saying that he has realised his self by means of *Pañcākṣara*, embraces him. The Vidūṣaka informs him that he has to disclose to him a plan. The king does not hear him and he continues to speak of realisation of self (*Ātma Sākṣātkāra*). Adhikajava asks him as to how he has realised his self without investigation. The king replies that investigation is unnecessary for attaining the knowledge of self. But he however asks him to suggest a method by which he can make the required investigation into the knowledge of the self.

The Vidūṣaka suggests to him to worship goddess Durga. The king agrees and he asks him as to which form (*Mūrti*) of the goddess, they should worship. The Vidūṣaka replies that he should worship the goddess at Muktisthala which is situated at some distance from Tirunāvā. He reminds him of the fact that he has worshipped the goddess as directed by an old brāhmiṇ in the Śiva temple at Bhavamōcaka for vanquishing his enemies. The king recollects. He says that though he does not recollect his visit to the shrine at Bhavamōcaka, he remembers well the shrine at Muktisthala. He then meditates for some time. He describes the goddess in glowing terms and praises her at length.[29]

The Vidūṣaka then shows him a luminous object appearing at a distance which he concludes as a sign for the forthcoming deluge. The king sees it and at once dismisses his conjecture as baseless. He reveals to him that the light is from the shrine at Muktisthala. Soon the light turns out to be the lustrous form of the goddess. She soon appears before the king. The king prostrates before Her. She blesses him. At the time, Ānandapakvavallī also comes and she embraces the king. She tells him that it was only to test his fidelity that she hid herself. The two then worship the goddess. The goddess blessing them asks the king as to what he would like to get from her. The king says that all that he has desired for has been obtained by her grace. He then recites the epilogue to end the drama with a happy note.

"May Indra produce enough rain for the plants.
May the king protect the earth with righteousness.

29. *Ibid.*, Act, V, p. 70.
खड्गयुकतवरशूलधारिणीं देववैरिमहिषोत्तमाङ्गगाम्!
चन्दनागरुमनोज्ञकुङ्कुमै श्शोभितां भगवतीं नमामि माम् ॥

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May Brāhmins following the path ordained by the Vedas attain the supreme value of life."[30]

CHARACTERISATION

King Daśāśva : King Daśāśva is the hero of the drama. He is the king of the Vidēha country. He is virtuous and valorous. He has heard of Ānandapakvavallī. Attracted by her qualities, he falls in love with her. He is prepared to face any hardship, however exacting it may be, for begetting her. He fights, and vanquishes six demons who were obstructing his union with his beloved. Again, he faces and fights in debates Buddhists, Jainas, Kāpālikas etc., and defeats them establishing the supremacy of Vedic religion.

He is very learned and shows his skill in debate while dealing with Buddhists, Jainas etc. He is very devout by nature.

His love towards his beloved is ardent and intense. In his desire to wed her he has even neglected the governance of his kingdom. He is very patient and he does not break down when his beloved disappears suddenly.

There is nothing striking in his character and he does not impress in any way. This is only natural since he is only a symbol.

Ānandapakvavallī : Ānandapakvavallī is the daughter of Kīrttimān and Sāraśrutī. Ever since her father left to the forest for penance, she has been brought up under the care of her mother in the garden of Vedas.

She is very particular that her future husband should be a person who is acclaimed by all as perfect in all respects. She has heard of Daśāśva. But she does not direct her love on him immediately. She waits till she studies him and finds him suitable. That she has kept an open mind regarding her future lord will be evident from the fact that in the second act, she sends two maids to find out a proper bridegroom for her. Happily their choice and her choice prove to be identical.

She undergoes intense pangs of love.

She is divine by nature. Subhakti describes her as an incarnation of goddess Paramēśvarī.[31]

A study of this character shows that it is lacking in any novel feature. She appears stereotyped in character and devoid of independence in thought and action. She is slightly mistrustful by nature. She can be compared to the character of Kamalinī in *Kamalinīkalahaṁsa*. But like the latter, she does not possess the feminine grace or simplicity the reason being that she is a symbol of the philosophical concept of beatitude.

30. *Ibid.*, p. 81.
वृष्टी तुषाराट् जनयत्वनूनं सस्योचितां पालयतु क्षितीशः!
धर्मेण भूमिं परम पुमर्थं वेदोक्तमार्गेण भजन्तु विप्राः ॥

31. *Ibid.*, Act. II, p. 16.
त्वं खलु साक्षात्परमेश्वरी!

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Adhikajava: is the trusted companion of king Daśāśva. He is learned and versed in Śāstras. He is always by his friend's side and offers advice in all matters whether they are of state or love or philosophy to the latter.

He is simple hearted by nature. He is a stern disciplinarian and puritan. He has no two opinions to offer regarding prostitutes and he criticises strongly those who go to enjoy with them.

He is fond of food and his gastronomical sensibilities come to the open occasionally. He is stupid by nature. In the third act, while watching the discussion between the king and a Jina, he becomes impressed by the latter's reasoning and argument and asks his friend to flee before he is outflanked. Again when he hears the Buddhist describing his preceptor as an incarnation of Viṣṇu he not only becomes respectful towards the latter but also requests his friend to treat him well.[32]

He is fearful by nature. He is filled with fear while seeing a Kāpālika perform some sacrifice. He is proud of his caste. In the fourth act when the king asks Adhikajava as to whether his earlier statement that his beloved (Ānandapakvavallī) is suffering from pangs of love is true, the latter swears by his sacred thread for its truthfulness. He is clever and intelligent. In the fifth act, when the king asks him to suggest a way for attaining his beloved, the latter promptly tells him to worship the goddess at Muktisthala. He reminds him in that connection that in the past he (the king) has worshipped the goddess for conquering his enemies on the advice of an old brahmin.[33]

Adhikajava can be compared to Vātandhaya in *Vasumativikrama* and Adharin in *Subālāvajratunda*. But like the two, he does not possess the sparkling with or humour. This may be due to the fact that he is only a symbol of the human mind.

Subhakti: She is an anchorite. She comes to evince an interest in the love between Daśāśva and Ānandapakvavallī and helps in securing their early union. There is however no indication in the drama as regards the reason for her taking interest in this love affair. In the second act, she comes and comforts Ānandapakvavallī, who is undergoing pangs of love. In the fifth act, she goes to cheer the king who is lost in thoughts consequent on the mysterious disappearance of his beloved. Except on these two occasions, she does not appear elsewhere in the play.

It will be seen that the anchorite does not play any big role in effecting the union of the two lovers. The dramatist by failing to assign her any spectacular role, in the drama has made her appear unimportant.

Other minor characters that are introduced being the charioteer, and Śrutinirṇītī.

SENTIMENT

The main sentiment of the drama, it may be noted' is Śānta. As we have seen,

32. *Ibid.*, Act. III, p. 28.
33. *Ibid.*, Act. V, p. 69.

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the drama deals with a philosophical theme viz., the soul attaining salvation as symbolised by the marriage of king Daśāśva with Ānandapakvavallī. The hero is king Daśāśva and the heroine is Ānandapakvavallī. The *sthāvibhāva* of Śānta rasa is Śama.[34]

In the first act, king Daśāśva who is already smitten with love for Ānandapakvavallī expresses his intense desire to be united with her. He says that the pleasure derived from the union with Ānandapakvavallī is incomparable and that even among the Dēvas only one who has been blessed with fortune to get her and who has also made up his mind to win her get the privilege to enjoy her.[35]

What is implied here is that the soul can attain supreme beautitude only if it firmly sets its mind on the latter and is equally favoured by divine providence to get it. Here the *ālambanavibhāva* is king Daśāśva. The *uddīpanavibhāva* is the enthralling scenery the king sees around. The *vyabhicāribhāva* is his recollection of Ānandapakvavallī.

He convinces his friend Adhikajava that he is not interested in prostitutes. The dialogue between the king and the Vidūṣaka represents symbolically the *saṁvāda* between the soul and the mind in which the soul ultimately triumphs over the mind on the question of the supreme value of life viz., mokṣa and brings the mind along with it in pursuit of the same. The king is at last able to win the approval of Adhikajava to his seeking the hand of Ānandapakvavallī. He goes with Vidūṣaka to Vēdōddyāna to meet Ānandapakvavallī.

In the second act, the heroine Ānandapakvavallī is undergoing pangs of love. She becomes desperate on account of the fact that her lover Daśāśva has not yet come to marry her. She is consoled by Śrutinirṇītī and Subhakti. Here the *ālambana vibhāva* is Ānandapakvavallī. The *uddīpana vibhāva* is the Vedoddyāna.

In the third act, the king goes in his chariot to destroy the six demons Kāma, Krodha, Mada, Mātsarya, Daṁbha and Ahaṅkāra who are obstructing his union with Ānandapakvavallī. He says that he will destroy those demons who are notorious for their nefarious deeds such as killing the brāhmins and doing other unholy acts with the help of their magic.[36]

The *ālambanavibhāva* is king Daśāśāva. The *uddīpanavibhāva* is the demons who are obstructing his union with Ānandapakvavallī. The *anubhāva* is the hero's going to face the demons. Here we find the flourish of the sentiment Vīra also.

The king besides disabusing the vidūṣaka of his false notions defeats the Jina,

34. *Sāhitya Darpaṇa*, Ch. III, V. 245, p, 192. For a discussion on Śāntarasa, see *The Number of Rasas*, V. Raghavan, Adayar, 1940.
शान्तः शमस्थायिभाव उत्तमप्रकृतिर्मतः!

35. *Pūrṇapuruṣārthacandrodaya*, Act. I, p. 3.
देवेषु यः सुकृततः सुविचार्यमात्रा तां निर्मलामनुभवत्यथवा मुनीनाम्!
नृणां च यावदिह तस्य सुखं सुपूर्णं तल्लेशलेशलवता न सुखं परत्र ।।

36. *Ibid.*, Act. III, p. 18-19.
मायाबलद्विहितकर्मपराकरिष्णून् विप्रादिमारणपरानतिमोहदांश्च!
तत्तत्परोन्नतिशिरोव्यधयाभितप्रान् मृत्युं नयाम्यनृतसत्यकरातिमानात् ।।

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the Buddhist and the Kāpālika in argument and establishes the Supremacy of Vedic religion. He also overcomes the six demons. He at last reaches the Vedoddyāna and waits for Ānandapakvavallī. As desired by the Vidūṣaka, he prays to the goddess at Muktisthala for effecting his union with Ānadapakvallī. His prayers are heard by the goddess who appears before him. Ānandapakvavallī also comes. In the presence of the goddess, the union of the hero and the heroine takes place.

Thus one can find that consistent with the philosophical theme of the soul attaining salvation, the sentiment of Śānta has been developed well in the drama.

LITERARY ESTIMATE

The dialogues in the drama are neither lively nor crisp. They are dull and lengthy in the first act while in the second act, they are stereotyped. In the third and fourth acts, the dialogues are scholarly and pedantic. The fifth act mostly contains descriptions of the goddess at Muktisthala.

The poetry in the drama though not of a high order is simple and appealing. The following is a description of the sacrifice of a Kāpālika.

"He wears a garland of human bones. Alas! he gives offerings of heaps of flesh and liquor to the fire. After that, he, of great avarice, drinks enough looking at the face of his beloved and forgetting himself and speaking incoherently, dances."[37] Here another sense is also implied namely a soul due to nescience enjoys the material pleasures and consequently forgets its true self. In the following words he describes the goddess at Muktisthala.

"The clusters of the rays of the Sun and Moon which are beautiful and which give immense pleasure rival each other in trying to bear comparison with this lustre. But I believe that they cannot (compared with it). Alas! (then) what to speak of scores of stars and the possibility of their comparison with it!"[38] Here is suggested the extraordinary brilliance of the light which turns out to be the goddess at Muktisthala. It can be seen that the poet sometimes shows a tendency towards varbal alliteration.

DRAMATIC EFFECT

As a drama, it is unfit for representation on the stage. The first act is taken up with a lengthy and monotonous discussion on prostitutes. The second act deals with the pangs of love undergone by the heroine. The introduction of Subhakti and her role in the act are most unimpressive. The third and fourth acts contain the defence

37. *Ibid.*, Act. III, p. 38.
व्यास्थिस्रजं वहति, हन्त, जुहोति वह्नौ मधेन मांसनिचयेन च भूरितृष्णः!
शेषं प्रियानयनहकपिबति प्रभूतमव्यक्तवाणिरथ नृत्यति विस्मृतात्मा ।।

38. *Ibid.*, Act. V, p. 76-77.
तरणिकिरणजालैश्चन्द्रमश्चन्द्रिकाभिः मधुरमधुरभावप्रीतिदाभिश्शुभाभिः!
अहमिव खलु साम्यं तेजसो नास्य मन्ये पुनरुडुगणसङ्घैः का कथा हन्त साम्ये ।।

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of Vedānta against other schools of philosophy like Buddhism etc. The only incident of dramatic significance in the fifth act is the sudden disappearance of the heroine while going to meet Daśāśva. The rest of the act contains lengthy descriptions and eulogies of the goddess at Muktisthala. Thus one can find that the drama is singularly lacking in colourful dramatic scenes which when enacted can impress the audience.

TECHNIQUE

The plot in *Pūrṇapurusārthacandrodaya* is the creation of the poet. The prologue does not mention the name of the dramatist and any details about him. After the end of the prologue, the drama proper is introduced through a device known as Avalagita.

A viṣkambha highlights the beginning of the second act. Two friends of Ānandapakvavallī named Ahibalā and Śrutinirṇītī take part in it. They speak Prakṛt. From the interlude, it is known that the two women have selected king Daśāśva as the bridegroom of Ānandapakvavallī. In the fifth act, there is a pravēśaka. Two characters named Suśraddhā and Subhakti take part. From their conversation, it is known that Ānandapakvavallī disappeared from the presence of king Daśāśva when she was brought before him.

The sandhis, avasthas and arthaprakṛtis are discussed below.

Mukhasandhi: Mukhasandhi is found in the first act. King Daśāśva falls in love with Ānandapakvavallī. He ardently desires to win her hand as early as possible. He undergoes pangs of love. He then goes to the garden of Vēdas to see his beloved. Both Bīja and Ārambha are also found in this act.

Pratimukhasandhi: Pratimukhasandhi is found in the second act. Ānandapakvavallī decides to have as her lord only king Daśāśva. Subhakti comes and assures Ānandapakvavallī that she will beget Daśāśva as her Lord. She becomes happy on hearing Subhakti's words.

Garbhasandhi: Garbhasandhi is incorporated in the third act. King Daśāśva goes in a chariot to fight the six demons who who are obstructing his union with Ānandapakvavallī. On the way he meets the Jina and the Buddhist monks who enter into an argument with him over the superiority of their religions to Vedic religion. The king defeats them in argument.

Avamarśasandhi: Avamarśasandhi is found in the fourth act. Daśāśva arrives in the garden of Vedas. He defeats the Kāpālika in argument. He then waits for the arrival of his beloved.

Nirvahaṇasandhi: Nirvahaṇasandhi takes up the entire fifth act. When Ānandapakvavallī is brought to the presence of the king, she suddenly disappears. The king prays to the goddess. By the grace of the goddess at Muktisthala, the king is united with Ānandapakvavallī.

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TIME AND PLACE OF ACTION

The drama begins in the evening. The Viduṣaka's description of the sun set indicates this. The place of action is not mentioned. There is no interval between acts I and II. The second act has its place of action the garden of Vedas. There is again no interval between the successive acts (II to IV). The place of action in acts III and IV is not known. The place of action in act V is the garden of Vedas and it seems to end in the evening. This is indicated by the hero's words to the heroine that by her arrival the moon of the supreme value of life has risen.[39]

INFLUENCE OF OTHER SANSKRIT POETS

The poet seems to be familiar with the works of Kālidāsa, Śaktibhadra, Kṛṣṇamiśra and Rājaśēkhara in general. But among the works, the influence of *Prabodhacandrodaya* is more profound as will be seen from the following instances in the drama.

Pūrṇapuruṣārthacandrōdaya	*Prabodhacandrodaya*
The hero is king Daśāśva and his marriage with Ānandapakvavallī forms the main theme of the drama.	The hero is king Viveka and his union with Upaniṣad forms the main theme of the drama.
The anchorites Subhakti helps the hero and the heroine in their union.	Visṇubhakti plays an important role in uniting the hero with the heroine.
King Daśāśva goes in a chariot to fight the six demons.	King Viveka goes in a chariot to fight his enemy Mahāmoha.
The charioteer describes to the king the speed of the chariot as follows:[40]	The charioteer describes to the king the fast moving chariot as follows:[41]
On the way, the charioteer shows the king a Śiva temple. There, he stops the chariot. King Daśāśva rests in the temple for some time with his friend, Adhikajava. The charioteer meanwhile searches for the six demons who are suspected to be hiding nearby.	The charioteer espies a Viṣṇu temple on the way and draws the attention of king Viveka to it. As desired by the king, he stops the chariot. He then points out to the king that the six demons are fleeing from that place on perceiving them. The king goes to the temple and offers respects to the deity.

39. *Ibid.*, Act. V, p. 79,
अद्यायं पुरुषार्थचन्द्र उदितः!

40. *Ibid.*, Act. III, p. 19.
स्वाभाविकीं गतिमिमे तुरगा विमुच्य प्राप्ता वशं खलु सुसत्वयुताः प्रसन्नाः!
प्रोद्यद्रजश्चयतमोति विसृष्टिदक्षा सम्यग्वहन्ति रथमुज्वलदात्मयात्राः ।।

41. *Prabodhacandrodaya*, Act. IV, V. 26, p. 134, Trivandrum, 1936.
उद्धूतपांसुपटलानुमितप्रबन्धधावत्खुराग्रचयचुम्बितभूमिभागाः!
निर्मथ्यमानजलधिध्वनिघोरहेषमेते रथं गगनसीम्नि वहन्ति वाहाः ।।

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ALLEGORICAL FEATURES IN THE DRAMA

The keynote of the drama is the marriage of king Daśāśva with Ānandapakvavallī. The name of the hero can be interpreted in two ways. In the first instance, it may mean as one who has ten horses to his chariot.[42] Secondly, it may mean one who is the lord of ten horse-like organs comprising five Jñānendriyas and five Karmendriyas.[43] The name of the heroine indicates supreme beatitude.[44] Their union therefore suggests the attainment of salvation (*Paraśivapada*) by a soul.

In the first act, there is a discussion on prostitutes which is initiated by the Vidūṣaka. Both the king and his friend ultimately agree that prostitutes should be avoided at all costs. What is implied here is that the soul desirous of attaining salvation has to overcome many formidable obstacles such as sensual passion (Kāma) etc., which otherwise stand in its way. The character Vidūṣaka stands for the mind.[45] His very name is a pointer to it.[46] The dialogue therefore actually takes place between the mind and the soul. It may be noted that the mind properly cultured goes along with the soul in search of beatitude.

The king informs his friend that he will have to wage war against six demons and vanquish them with his sword of wisdom before entering the garden. The six demons mentioned above are desire (*Kāma*), Anger (*Krodha*), lust (*Mada*), greediness (*Mātsarya*), haughtiness (*Dambha*) and egotism (*Ahaṅkāra*). From the allegorical point of view, the said six demons are *saṁskāras* which stand in the way of the realisation of the supreme. One desirous of attaining salvation must overcome those *saṁskāras* (They are the causes of illusory knowledge) by means of discrimination (*vivēka*). In the interlude to the second act, the heroine sends two maids Śrutinirṇītī and Ahibalā to select a suitable bridegroom for her. According to the commentator, the allegorical meaning here is that the Veda (*Śurti*) as though desired by the supreme knowledge (*Vidyā*) is examining issues like the selection of proper persons (*adhikārī*) for receiving the said knowledge.[47] The introduction of Subhakti and her role in the act suggest that the person desirous of attaining salvation must have devotion (*bhakti*).[48]

42. *Viydā Kaumudī*, T-807, p. 33.
दश अश्वा: सन्ति यस्य रथे स तथा!
43. *Ibid.*, p. 34.
दशेन्द्रियहवान्!
44. *Ibid.*, p. 33.
आनन्दरुपपकस्य स्वादुतादशां प्राप्तस्य फलस्येति, पद्धार्थः, मोक्षस्योति यावत्, वल्लीसाधनभूतान्त: करणवृत्युपहिता ब्रह्मण: स्वरुपभूता विद्येत्याभ्यन्तरार्थः!
45. *Ibid.*, p. 35.
अत्र बिदूषको मन: पदार्थ आभ्यन्तरे!
46. The name Adhikajava means great speed which is a characteristic of the mind according to Indian philosophy.
47. *Vidyā Kaumudī*, p. 66.
48. *Ibid.*, p. 227.

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The third and fourth acts are taken with the king's debates with Buddhists, Jainas, Kāpālika etc. The king is able to defeat them and establish the supermacy of Vedic religion. In the fifth act, at first, the union of the hero and heroine is delayed as a result of the latter's sudden disappearance. The sudden disappearance of the heroine symbolises the fact that salvation will be attained by one who has fully proved to have set his mind on that. The intervention of goddess Durgā at once brings about their union. From the allegorical point of view the purpose of the intervention of the divine is to clear away any remaining obstacle that stand in the way of the person (*Sādhaka*) attaining salvation. That the play ends with the soul's attaining *Brahma Vidyā* or salvation.

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XIV

SUBALAVAJRATUNDA

Manuscript details

Manuscripts of the play are available in the Kerala University Manuscripts Library and the Madras Governmental Manuscripts Library. There is one manuscript and one transcript in the University Manuscripts Library, Trivandrum[1] and one manuscript in the Government Oriental Manuscripts Library, Madras.[2]

Author

In the prologue it is said that the play is written by one Śrī Rāma, a son of a certain king "*Srī Rāma namnā nṛpabhuvā*".[3] No further details regarding him are given in the play. Ullur S. Parameswara Iyer considers him as either a Kṣatriya or born of a Kṣatriya and a woman belonging to a different caste.[4]

The prime importance of the play consists in its being a satire. Sanskrit literature has very little to show by way of any satirical play. Dr. S.K. De says "Some amount of vivid realism and satirical portaiture will be found in the early Bhāṇas as well as in the stories of Daṇḍin, but they seldom reach the proportion and proporiety of a real satire."[5] Though there is an element of satire in the *Kuṭṭinīmata* of Dāmodara Gupta, it is not very conspicuous and the erotic and comic elements predominate in it. The Kashmirian writer Kṣemendra seems to have evinced some interest in this direction and he has produced some works like *Samayamātṛkā*, *Darpadalana*. *Deśopadeśa*, *Narmamālā*, etc., where the satirical element predominates in a great measure. Later on, the only works containing some elements of satire are the Prahasanas. Unfortunately, there are not many ful-fledged satirical works in Sanskrit.

Kerala blazes a new trail in this direction by producing perhaps the first and only satirical play known in Sanskrit literature. To make fun of the dramatists who

1. 12340 and T-847 of Kerala University Manuscripts Library collection. The drama has since been published as ISS 234, Trivandrum, 1971.
2. D-12729. See *An Alphabetical Index of Sanskrit Manuscripts in the Government Oriental Manuscripts Library, Madras*, Ed. P.P. Subramonia Sastri, Part II, P. 902, 1940.
3. *Subālāvajratuṇḍa*, Act. I, p. 2.
4. *KSC.*, Vol. III, Ch. XXXIII, p. 64.
5. S.N. Das Gupta and S.K.De, *A History of Sanskrit Literature-Classical Period*, Ch. V, p. 197.

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very often adopt for their plays outworn love themes and compose their works in the stereotyped manner devoid of any originality. Śrī Rāma presents the play *Subālāvajratuṇḍa*.[5]a The drama has its theme the love of Vajratuṇḍa for Subālā and it has been cast in the mould of a classical Sanskrit drama.

The only important and striking difference from other Sanskrit plays in that its characters are all taken from the animal world. Mice, cat, lizard and chameleons freely take part in it. They, however, play their roles in the garb of human beings.

THE PLOT

The play begins with an invocation in praise of Lord Śiva. The stage director also recites two verses both eulogising god Paramēśvara in the company of goddess Pārvatī. He then summons the assistant and announces to him that he is going to put on stage a play written by king Rāma entitled *Subālāvajratuṇḍa* on the orders of the enlightened audience who have assembled there. He requests the latter to assist him in putting on board the same.

While the assistant nods assent to the request of the stage director, a sound of hurrah is heard from behind the scenes. It indicates the arrival of Vajratuṇḍa, the minister of the king of mice, who after killing his enemies in a fierce battle is triumphantly coming after getting his fiancee.[6]

The first act begins with the entry of a lizard who says that he received many presents from Vajratuṇḍa. Vajratuṇḍa has by his valorous acts won the favour of the king of mice and in turn has conferred on the former many honours. The lizard then prepares to go home carrying the Śyāmāka grains etc., received as presents from Vajratuṇḍa. The exit of the lizard is followed by the appearance of Vajratuṇḍa in the company of the Vidūṣaka known as Adharin. Finding himself famished by hunger, he with his friend hastens to a granary to eat the grains stored in it. As they go, Vajratuṇḍa tells his friend that his left hand is throbbing and that he does not know what it forecasts. Adharin explains to him that it forecasts only a sumptuous meal for them in the granary.

As soon as they enter the granary, Vajratuṇḍa hears a murmuring sound produced by a mouse maiden. The first arrow of Cupid has pierced his heart by that time.[7] He is enraptured by her words and grows anxious to see her in person. He confides his desire to his bosom friend. Adharin then sees three footprints on

5a. The present study is based on the transcript T. 847 of the Kerala University Manuscripts Library, Trivandrum, long before the work was edited in 1971. The references however have been changed to the published edition.

6. *Subālāvajratuṇḍa*, Act. I, p. 2.
गृहिणीमानयाम्येनां निहत्य रिपुमाहवे !
मूषिकप्रवरामात्यो वज्रतुण्डो यथाप्रियाम् ।।

7. *Ibid*, Act. I p. 5.
वचनमिदममृतधारावर्षि श्रवसोर्मदीययोर्जातम् !
मन्ये त्रिभुवनविजयप्रथितब्रह्मास्त्रमन्त्रमङ्गभुवः ।।

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the ground and shows the same to his friend. Believing that the maiden can be located somewhere there, the two go that way. Soon they espy the lovely form of a damsel engaged in eating grains. On seeing her unparalleled beauty, Vajratuṇḍa is stricken with pangs of love and he longs to win her hand.[8]

They watch from a distance the damsel conversing with her friend Bhinnakarṇī. Adharin tells his friend that he presumes that the maiden is thinking of some person. So he urges him to go near them concealing themselves in order to overhear their conversation and understand as to which person she is in love with. Vajratuṇḍa along with Adharin goes secretly near them and hears the conversation that transpires between the maiden and her friend.

Subālā who has seen the arrival of Vajratuṇḍa in the barn is equally attracted by his youthful and lovely appearance and she too falls in love with him. She has formerly heard of him through her friend and her actual seeing germinates the seed of love in her heart. She confides her heart's craving to Bhinnakarṇī. Vajratuṇḍa and his friend overhears the same. All of them get frightened as they hear the mewing of the cat.

The second portrays Vajratuṇḍa suffering from pangs of love for Subālā. Adharin is also with him. Vajratuṇḍa says that the fire of love which was burning hot in his heart and which subsided as a result of the fear caused by the mewing of the cat has again started to blaze forth. Adharin advises him to hear the song of the mosquito which is certain to allay his mental agony. To this, Vajratuṇḍa says that the amorous glances of his beloved have forcefully taken away his heart and that he is being roasted mercilessly in the fire of love.[9] When Adharin asks him whether he has not enough strength to with-stand the arrows of flowers hurled at him by the god of love, he replies that the arrows of the god of love are to him like sharp missiles.[10] He requests his friend to come with him to the place where his beloved resides. While the two move about to seek her, they see Subālā in the company of her friend engaged in eating food grains. Adharin suggests that they may hide themselves under the heap of grains in order to overhear their conversation.

Accordingly, they conceal themselves inside the herp of grains. Subālā tells her friend that her body is being tormented by the rays of the Sun. Bhinnakarṇī corrects her by telling that what shines in the sky is not the sun but the moon. Subālā then

8. *Ibid.*, Act, I, p. 6.
अस्याः सरवे पृथुनितम्बपयोधरायाः पीत्वाधरामृतमलभ्यमपि द्युधाम्नाम् !
आश्लेपसौरव्यमनुभूय रतावसाने शेते सुखं जगति यः सुकृती स एव ॥
9. *Ibid.*, Act. II, p. 9-10.
भूयोऽलसैर्विवलितैर्मसृणैः प्रमुग्धैरस्पन्दितैस्तदनुमन्दतरैः कटाक्षैः !
तस्याः बलादपहृतं मम हन्त चित्तं विन्दत्यनङ्गदहने पुटपाकतापम् ॥
10. *Ibid.*, Act. II, p. 9.
आदाय निशितान् बाणान् वमतोऽग्निशिखां मुखैः !
प्रहरन्मदनोऽयं मां कथं स्यात्कुसुमायुधः ॥

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requests her to bring some cooling materials as her agony has become intense and unbearable.

As desired by her mistress, Bhinnakarṇī goes to bring the necessary cooling materials. Subālā finding herself unable to bear the pangs of love tries to put an end to her life by tying a rope around her neck. This draws the attention of Vajratuṇḍa who hurries to prevent her from committing suicide and grasps her hand. Adharin brings to his notice the fact that people would be coming to take grains from the barn and avdises him to leave the place immediately.

Following the advice of his friend, Vajratuṇḍa accompanied by Subālā and Adharin leaves the place. Bhinnakarṇī who has gone to fetch the cooling materials for her mistress returns and she is surprised to see that her mistress is missing. She goes round the entire place and in doing so, she happens to meet Sage Lizard well-known for his miraculous powers. She prostrates before him and confides to him the events leading to the mysterious disappearance of his mistress. She also seeks his aid in locating her mistress. The Sage then tells her that he has just seen Vajratuṇḍa going with Subālā. Bhinnakarṇī angry at the high-handed and objectionable manner in which her mistress has been abducted seeks his advice as to whether she must report the matter to Pāṣāṇadāraṇa, the father of her mistress. The Sage gives a positive reply and Bhinnakarṇī hastens to report the matter to Pāṣāṇadāraṇa. Sage Lizard predicts that a great battle is going to ensue between Vajratuṇḍa and Pāṣāṇadāraṇa and announces that he will be witnessing it.[11]

Meanwhile, Vajratuṇḍa proceeds to his palace with his beloved and Adharin. Adharin meanwhile hears the sound of the march of the army. Finding a huge cavalry of mouse warriors marching towards them, he immediately gives information to his friend and urges him to run for life lest the enemy may capture them. Vajratuṇḍa in a calm and bold voice asks him not to get frightened. He assures him that he would fight single handed with the entire army and see that they are routed.[12] Vajratuṇḍa after giving these words of assurance to his friend straightaway goes to meet the opposing army who on seeing him boldly facing them takes to flight. The scene ends as the day dawns and Vajratuṇḍa goes with his beloved for solemnising their marriage.

The third act begins with the entry of Vajratuṇḍa. He expresses his surprise on seeing that mid noon has already come. He says that as he was lost in amorous sports with his consort, he did not notice the fast advance of the day. Adharin then comes to meet him. Together they search for fresh vegetables. Soon, they espy a field where large and mature ears of corn are scattered hither and thither after the harvest.

11. *Ibid.*, Act. II, p. 14.
अद्य खलु वज्रतुण्डपाषाणदारणयो र्महज्जन्यं सम्भवेत् !
तद्वयवमपि युद्धालोकनाय सन्नद्धाः स्याम !

12. *Ibid.*
वज्रतुण्डोऽस्मि वः कन्यामानयामि बलादिमाम् !
श्रृणुतेदं तु शक्ताश्चेन्निवारयत मूषिकाः ।।

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Vajratuṇḍa requests his friend to come with him to the paddy fields and eat the grains.

They find the paddy field an ideal place for satisfying their hunger. Vajratuṇḍa asks his friend whether he is satisfied with eating the grains so far. Adharin complaints to him that he is still hungry and his eating so far has not appreciably decreased his hunger.[13] While the two are making a sumptuous meal, a pathetic voice is heard informing them of somebody being abducted. Adharin at once guesses the sound to be that of the paddy field and urges his friend to run from the place lest it may grab and devour him. Vajratuṇḍa sneering at the latter's preposterous idea tells him that the sound might possibly have emanated from a women. Again, the feminine voice is heard calling upon Vajratuṇḍa to come to her rescue as she is being abducted by some person.[14]

Vajratuṇḍa at once divines that the voice he heard is that of his beloved and that she is facing great danger. He at once tries to run fast to rescue his beloved but is unable to move being overwhelmed with indignation and sorrow. He curses his fate and soon falls into a swoon.

Adharin finding his friend lying unconscious and devoid of breath at once presumes that he is dead. He rakes his head to find some means by which he can revive his friend, to consciousness. With his ready wit and quick mind, he atlast finds a way. He kneels down and slowly whispers in the ears of his friend that he has seen 'her'. The effect produced is so profound and miraculous that Vajratuṇḍa suddenly opens his eyes and jumps to his feet and asks Adharin where she is. Adharin gives him words of hope calling upon him not to feel dispiriated. He asks him to search his beloved as he had already been in his dream of her redemption by him (Vajratuṇḍa).[15]

Vajratuṇḍa agrees and prepares himself for the search. When he is about to start, he sees a big army of mouse warriors coming towards him. He, meanwhile requests his friend to raise and bring an army of four divisions of mouse warriors domiciled in the forest, country, water etc., in order to assist him in his encounters with his enemies.

The army he saw soon turns out to be that of his father Bṛhattuṇḍa who on hearing of the abduction of his daughter-in-law has sent it in order to aid his son in recovering his beloved. The commander of the army, Dīrghapuccha appears before him and informs him of the task assigned to him and his army by Bṛhattuṇḍa. He further discloses to Vajratuṇḍa the name of the abductor of the latter's wife namely Raktāṅgada. Vajratuṇḍa gladdened beyond measure with the news furnished by his commander about the abductor of his wife takes a vow to kill Raktāṅgada and redeem his wife. Leading his army, he goes to locate his enemy.

Soon, he comes across his enemy with its sharp hideous teeth and mouth spouting fire. The scene ends with Vajratuṇḍa and his army preparing for battle

13. *Ibid.*, Act. III, p. 7.
14. *Ibid.*
15. *Ibid.*, Act. III, p. 8.

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with Raktāṅgada.

The fourth act begins with an interlude. A young chameleon had gone from his home early in the morning to bring the flesh of worms for his mother Vipuccha. He returns home rather late. His father enquires him about the reason for the delay. The young chameleon tells him that he was detained by a terrible battle which took place between the forces of Vajratuṇḍa on the one hand and Raktāṅgada on the other. He narrates to his father as to how Raktāṅgada after releasing the maiden Subālā, who died of his poisonous breath, killed several mouse warriors and how the rest of the army of mice fled away in fear. Vajratuṇḍa least minding the desertation by his army, continued to fight single-handed. Finding that a straight contest with the powerful serpent was not advantageous to him, he hit upon a strategem whereby he dug up a hole and hid himself inside it. The serpent gave a hot chase to him and by the time he entered the hole, Vajratuṇḍa had bored another hole on the other side through which he came out into the open. Finding that the head of the serpent had been thrust deep into the hole with tail portion alone remaining outside, Vajratuṇḍa cut the body of his enemy to pieces with his sharp teeth and claws and killed him[16] The interlude comes to an end with the young and old chamelons going to take food.

Vajratuṇḍa enters with his body horripilated by the joy of his victory. He is accompanied by his friend Adharin and his commander-in-chief Dīrghapuccha. Vajratuṇḍa congratulates his commander-in-chief for the extraordinary valour displayed by his forces in fighting the serpent. Dīrghapuccha reciprocates the sentiments of his master and says that the victory they scored was nevertheless due to the courageous and clever manner in which his master acted. While they are thus conversing, the voice of Pāṣāṇadāraṇa, the father-in-law of Vajratuṇḍa is heard challenging the abductor of his daughter as to where he has taken her away. He then sees Vajratuṇḍa and comes towards him.

Vajratuṇḍa, on seeing his father-in-law, immediately goes towards him and pays his respects. Pāṣāṇadāraṇa, on seeing the sad face of Vajratuṇḍa, asks him the reason for the same. The latter narrates to him the encounter he had with Raktāṅgada resulting in the death of the latter. Pāṣāṇadāraṇa overjoyed by the prowess displayed by his son-in-law clasps him and kisses him on his head. He tells him that he heard the news of the abduction of his daughter in the morning, while he was eating food after hearing the singing of the mosquito and worshipping the king of the mice. He left the house immediately after hearing the news in search of his daughter. The fourth act ends with the advent of the evening and all of them going in search of Subālā. The fifth act opens with the entry of Vajratuṇḍa carrying in his bosom the dead body of his wife Subālā accompanied by Pāṣāṇadāraṇa and Adharin. Vajratuṇḍa and Pāṣāṇadāraṇa are stricken with grief and they sigh cursing

16. *Ibid.*, Act. IV, p. 22.
ततस्त्वरितमन्येन पथा गत्वा निर्गत्य निशिततरनिजतुण्डेन नागस्यापरकायं शतशः खण्डयित्वा विवरमुखद्वयमपि पाषाणादिभिः पूरयित्वा निजकान्तासमीप मुद्विश्य गतवान् वज्रतुण्डः !

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themselves for the misfortune that befell Subālā.

Adharin seeing the hair of Subālā moved by the breeze, caused by the waving of his tail, jumps to the conclusion that she is alive and he dancing with joy tells Vajratuṇḍa that his beloved is alive.[17] The latter however overwhelmed with intense sorrow, falls into a swoon. Adharin cleared off his misapprehension decides to commit suicide in order to share Subālā's misfourtune and takes a rope for the purpose. Pāṣāṇadāraṇa, unable to bear the loss of his daughter, tries to put an end to his life by inserting his sharp claws into his ears.

Meanwhile, the king of the mice arrives in the course of his journey to bring sweet meats and plantain from the goddess Pārvatī for his master Lord Vignēśwara. His left eye begins to throb and as he is pondering in his heart as to what it foretells, he sees through his supernatural eye, the misfortune that befell his minister Vajratuṇḍa and his consort. He proceeds to the place where Vajratuṇḍa is lying senseless on the ground. He splashes water on his face and the latter immediately wakes up and salutes his master. The king blesses him and then proceeds to sprinkle water upon the dead-body of Subālā. No sooner does he sprinkle water on her, then she opens her eyes and stands up. She prostrates before her benefactor. Vajratuṇḍa and Adharin express their thanks to the king for the timely and invaluable help rendered by him in removing their sorrow by reviving Subālā. Pāṣāṇadāraṇa accompanied by his daughter and Adharin takes leave of the king.

The king asks Vajratuṇḍa as to what he would like to get from him and the latter replies that all that he had aspired for has been obtained by his grace. The play ends with Vajratuṇḍa pronouncing the epilogue.

Epilogue

"May the earth bountiful with rich harvests of grain contribute to the welfare of men. May the clouds shower plenty of rain till the time of deluge. May I who enjoy your favour daily become devoted in the worship of the lotus feet of Viśvēśa''.[18]

CHARACTERISATION

Vajratuṇḍa : is the hero of the play. He appears to be valorous and brave. The industry and deftness displayed by him in collecting taxes win him the royal favour and the king of the mice appoints him as his minister.[19] One day while eating grains

17. *Ibid.*, Act, V. p, 5.
18. *Ibid.*, Act. V, p. 8.
इष्टं भूयाज्जनानामभिमतकलमाशालिनीं भूतधात्रीं कृत्स्नां कुर्वन्तु कल्पावधि सलिलधराः कालवृष्टचा नितान्तम!

एवं युष्मत्प्रसादाछिनमनुभवता श्रेयसे मामकीना भर्कितविश्वेशपादाम्बुजयुगकगताण्यस्तु जन्मा-न्तरेऽपि ॥

19. *Ibid.*, Act. I, p. 2.
यस्य प्रतापादिगुणेन विनायकवाहनो मूषिकराजो डण्यस्मदमात्यो भवतु भवानित्युक्तवान!

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in a barn with the Vidūṣaka Adharin, he hears the sweet voice of a maiden and so enraptured does he become that he desires to see her. No sooner does he meet her than he falls in love with the maiden.

Vajratuṇḍa undergoes pangs of love for his beloved. He says to his bosom friend that the great fire of love in his heart which subsided for some time has again started to burn in all its fury and requests him to suggest a remedy for his mental distress. He poopoohs the remedy suggested by his friend who asks him to hear the sweet song of the mosquito which is bound to cool down his agony. He tells him that the flower arrows of the god of love appear to him as sharp and pointed missiles with their tips emitting fire.

Vajratuṇḍa is so devoted to his beloved that when he hears her cry that she is abducted, he is shocked and is incapaciated. He immediately collects his army. He does not become nervous or afraid when his army flees away from the battlefield. He hits upon a strategem whereby he is able to kill the serpent. Thus he appears very clever and valorous at the same time.

He bemourns over the death of his beloved. At last overwhelmed with grief, he falls into a swoon to be revived later on by the king of mice.

By the grace of the King of mice who restores Subālā to life, Vajratuṇḍa is reunited with her. The poet has succeeded to an eminent degree in drawing the character of Vajratuṇḍa by endowing him with all the human qualities and by making him appear as any human being. He depicts him first as a valiant soldier, than as an amorous lover, later as an affectionate friend and finally as a clever stategist.[20]

Subālā: is the heroine of the play. She is described as very beautiful and charming. She has formerly heard of Vajratuṇḍa and her actual seeing in the barn sets to ignite the dormant ember of love in her heart. The god of love fans it and she is mercilessly tortured by his cruel arrows. She appears to be timid and bashful. When her friend Bhinnakarṇī asks her to disclose the cause of her mental distress, she confides to her the story of love. She reaches a stage of delirium (*unmāda*) overwhelmed by pangs of love. She even mistakes the cool rays of the moon for the hot rays of the sun. She sends her friend to bring her cooling materials and while she is thus alone, she feels her agony so unbearable that she takes a rope and attempts to put an end to her life. But her lord soon comes to her aid.

Though she is abducted by Raktāṅgada, she is redeemed by her lord who kills the serpent and is restored to life by the king of the mice.

Adharin: is the Vidūṣaka of the play. He is wise and clever and is ardently devoted to his friend Vajratuṇḍa. He helps him in securing his beloved. When Vajratuṇḍa feels the pangs of love, he suggests to him various remedies for alleviating his distress. When his friend falls into a swoon on hearing about the abduction of his beloved, he rakes his head and finds a suitable method to revive him. He kneels down and whispers in his ears that he has seen her. The effect produced is so miraculous that Vajratuṇḍa opens his eyes and jumps to his feet asking where she is.

20, *Ibid.*, Act. I. p. 8.

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Adharin puts courage in his broken hearted friend by giving him words of hope and sees that the former regains his mental balance[21]. He asks him to reek vengeance on the abductor of his beloved and cites the example of Rāma who killed Rāvaṇa, the abductor of his wife. He assists his friend in his military expeditions against his enemy Raktāṅgada by raising an army of four divisions of mice. So ardent and deep is his friendship to his friend that when he sees Vajratuṇḍa overwhelmed with grief, caused by the death of Subālā, falls into a swoon he goes to commit suicide unable to bear the grief.

Adharin is witty and humorous. Occasionally his stupid and idiotic nature comes into the open. When he hears the cry of Subālā, he mistakes it to be the sound produced by the paddy field in an attempt to grab them and devour them and urges his friend to run fast before it takes hold of them. Again when Subālā is lying dead and when Vajratuṇḍa and others are undergoing great grief, he moves his tail and finding that the hair in the body of Subālā is moving he concludes that she is alive and at once announces to Vajratuṇḍa the same. In both these instances, it may be noted that the remarks of the Vidūṣaka provide comic relief.

Adharin compares favourably with his counterpart in *Mṛcchakaṭika* namely Maitreya in the matter of loyalty and devotion to the friend. He assists his friend in his love affairs to a certain extent but not like Vasantaka in *Pratijñāyaugandharāyaṇa*. He does not seem to possess the critical faculty as found in Māṇavaka and Māḍhavya in Kālidāsa's dramas. In the matter of cleverness however, he outbeats the Vidūṣakas in other plays. By means of a clever method, he revives his friend from his swoon and succeeds in putting courage in his forelorn and dejected mind and makes him wreak vengeance on his enemy Raktāṅgada.

Bhinnakarṇī: is the friend of Subālā. She appears to be very clever. As she finds her mistress in an uneasy frame of mind, she asks her the reason for the same. Though, Subālā does not at first disclose her mind to Bhinnakarṇī, by clever questioning she forces her to disclose the same to her. As desired by her mistress, she goes to fetch cooling materials.

Bhinnakarṇī is very much devoted to her mistress. When she returns to meet her mistress carrying with her the cooling materials and does not find her there, she makes a frantic search hither and thither and unable to locate her goes to meet Sage Lizard known for his supernatural vision. She consults him and through him comes to know that his mistress has been abducted by Vajratuṇḍa.

She is revengeful and gets very angry at the high handedness of Vajratuṇḍa in carrying away her mistress and seeks the advice of Sage Lizard as to whether she must report the matter to the father of her mistress Pāṣāṇadāraṇa. After getting his permission, she goes to meet Pāṣāṇadāraṇa and makes him send an army to fight with Vajratuṇḍa and redeem Subālā from his clutches.

In the matter of characterisation, she compares favourably with Priyaṁvadā. Like the latter, she is vivacious, gay and saucy. But unlike the latter she possesses a revengeful mind and a fierce temperament.

21. *Ibid.*, Act. III, p. 2.

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Sage Lizard: is well known for his supernatural vision and is able to forecast the future correctly. People from all walks of life hold him in great respect and go to him to seek his counsel. He attended the wearing-in ceremony of Vajratuṇḍa as minister to the king of mice and got from the latter valuable presents like Śyāmāka grains on that occasion[22].

When Bhinnakarṇī requests him to find out the cause of the sudden disappearance of her mistress, he with the aid of his supernatural powers is able to solve the mystery and he discloses to her that Vajratuṇḍa has abducted her mistress and that she has taken her to his city. He also gives her permission to report the news of the abduction of her mistress to the father of Subālā. He forecasts that a battle would ensue between Pāṣāṇadāraṇa and Vajratuṇḍa.

Pāṣāṇadārāṇa: is the father of Subālā. He is valorous. When he hears of the abduction of his daughter by Vajratuṇḍa, he sends an army to fight against him and redeem Subālā.

Though he fails to conquer Vajratuṇḍa, he seems to have reconciled to the position of Vajratuṇḍa marrying his daughter later on. He comes to visit his son-in-law on hearing the abduction of his daughter by Raktāṅgada. He congratulates Vajratuṇḍa for having killed the serpent.

He is very affectionate to his daughter. When he finds Subālā dead, he, unable to bear the grief, tries to put an end to his life.

Pāṣāṇadāraṇa does not impress us with his individuality. His attempt to commit suicide hardly fits in with his brave nature. Other minor characters that are introduced in the play are Dīrghapuccha, the commander-in-chief of Vajratuṇḍa and two chameleons.

THE SENTIMENT

The theme is the story of the mouse Vajratuṇḍa and his valorous deeds. Its principal sentiment is therefore *Yuddhavīra*. Its *sthāyībhāva* is *Utsāha*. The *ālambana-vibhāva* is the enemy while the *uddīpanavibhāvas* are his provocative actions against the hero. The *anubhāvas* are going to seek allies, alliance with friends, preparations for battle etc. The *vyabhicāribhāvas* are courage, wisdom, pride, remembrance, introspection and joy.

The first flash of the sentiment of Vīra is brought out in the following verse announcing the triumphant arrival of the minister Vajratuṇḍa to the city in the company of his beloved Subālā after vanquishing all his enemies.[23]

Sage Lizard describes the several valorous deeds of Vajratuṇḍa which won

22. *Ibid.*, Act. I, p. 3.
तद्वयमपि तत्प्रसादलब्धेन श्यामाकादिधनेन स्वभवनं गच्छामः !

23. *Ibid.*, Act, I, p. 2.
गृहिणीमानयाम्येनां निहत्य रिपुमाहवे !
मूषिक प्रवरामात्यो वज्रतुण्डो यथा द्रियाम् ।।

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him the favour of king of mice who not only conferred on him several gifts but also appointed him as his minister.

When Vajratuṇḍa after abducting Subālā goes to his city with her, he is informed by his friend Adharin that Pāṣāṇḍāraṇa, the father of Subālā has sent an army to fight with him and that it is fast approaching him. Vajratuṇḍa assures his friend not to entertain any fear and he boldly marches to face the opposing army. The army of Pāṣānadāraṇā seeing the courage of the hero at once takes to flight. Here the *ālambanavibhāva* is the hero. The *uddīpanavibhāva* is the enemy. The joy caused to Adharin and others is the *vyabhicāribhāva.*

The sentiment reaches its climax in the third and fourth acts. Subālā is abducted by Raktāṅgada. Though Vajratuṇḍa temporarily breaks down, he is helped to regain his composure by Adharin with his encouraging words. Placing himself at the head of the army sent by his father Bṛhattuṇḍa, he goes to the camp of his enemy. A big fight takes place between the two and ultimately Vajratuṇḍa is able to outbeat his enemy in a clever manner and put an end to his life. Here the *ālambanavibhāva* is Vajratuṇḍa and the *uddīpanavibhāva* is the enemy. The *anubhāva* is Vajratuṇḍa's bold act of killing Raktāṅgada. The *vyabhicārībhāvas* are the joy and satisfaction caused in the minds of Pāṣāṇadāraṇa, Adharin and others.

The poet has developed other sentiments also in a beautiful manner keeping them subservient to the main sentiment. In the first and second acts, the sentiment of sṛngara is brought out with reference to Vajratuṇḍa and Subālā.

In the fifth act, the sentiment of pathos is delineated effectively. Subālā is dead. Vajratuṇḍa overwhelmed with sorrow has fallen into a swoon. Pāṣāṇadāraṇa and Adharin unable to bear the grief attempt to commit suicide. Here the *uddīpanavibhāva* is Subālā who is dead.

LITERARY ESTIMATE

Śrī Rāma the dramatist uses in his play the Vaidarbhī rīti which is characterised by the presence of the gunas Mādhurya and Prasāda. The guna ōjas is also found in a fair measure.

The diction is smooth and sweet. There is hardly any scene striving for artificial styledom. The dialogues are lively and interesting. The conversation between Vajratuṇḍa and his Vidūṣaka and that between the heroine and her lady-in-waiting in the first and second acts deserve particular mention.

The verses are simple, suggestive and highly charming. Some of the best verses in the play can be quoted which shows it author to be a poet of high distinction. In the benedictory verse, the poet presents a beautiful picture of the quarrels of love of the divine couple Śiva and Pārvatī.

"Lord Paramēśvara prostrated before his consort who was angry with him on account of love. He then rose up and pacified her. He was (pleasantly) surprised to see the smile with the moonlight (falling) in her face. On (suddenly) seeing her eyes red due to the shadow of the fire in His eye, his mind was stricken with fear. He

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again prostrated (before her). May he protect us."[24]

Vajratuṇḍa seeing the rapturous beauty of Subālā describes her as follows:

"This creator is no humorist. The moon is idiotic by nature. The god of love not being trained is no adept in the art of creation. I do not think that this unparalleled paragon of beauty is created by anybody. So she must be self created."[25]

His longing for Subālā is brought out in the verse given below.

"Oh friend, even the divine beings will not get the privilege of enjoying the sweet honey of the lips of this damsel of developed thighs and breasts. One who enjoys the pleasure of embracing her towards the end of amorous sports and lying beside her in blissful happiness is definitely a fortunate person."[26]

Vajratuṇḍa undergoing the pangs of love for Subālā describes the Malaya breeze as follows.

"This Malaya breeze, the boon companion of the god of love, appearing cool like the slabs of ice, tossing the Jasmine creepers and carrying the sweet fragrance of blossomed flowers is out of enmity towards me blowing slowly in my very direction in a bid to get rid of the rest of my life."[27]

The courage of the hero in boldly facing his enemines is brought out in the following verse.

"Hear me, I am Vajratuṇḍa who is forcefully carrying away your daughter. If you have got courage, come and fight with me."[28]

The poet has employed the figures Upamā, Sandēha and Utprēkṣā. He has used the metres Anushṭuph, Vasantatilakā, Harinī, Śārdūla vikrīḍita etc.

DRAMATIC EFFECT

The drama as it has been seen is a satire and it is not intended to be enacted. But a study of the drama shows that it can be staged with the use of masks. In the

24. *Ibid.*, Act. I, p. 1.
प्रणयकुपितां नत्वोत्थितः परिसान्त्वयन् मुखमुपगतज्योत्स्नान्तस्मेरमित्युपगूहयन् !
नयनहुतभुक्छायारक्तेक्षणां परमेश्वरो भयचकितधीर्हृष्ट्वा भूयो नमन्नवतात्स वः ॥

25. *Ibid.*, Act. I, p. 5-6.
रसी नायं धाता प्रकृतिजक एवामृतकर : प्रजासृष्टौ कामोऽप्यपरिचयतो नैव सुकृती !
न सृष्टं केनापि प्रचुरतरलावण्यसुभगं स्वयं भूतं मन्ये वपुरिदममुष्या निरुपमम् ॥

26. *Ibid.*, Act. II, p. 6.
अस्याः सरवे पृथुनितम्बपयोधराया : पीत्वाधरामृतमलभ्यमपि द्युधाम्नाम् !
आश्लेषसौरव्यमनुभूय रतावसाने शेते सुखं जगति यः सुकृती एव ॥

27. *Ibid.*, Act. II, p. 10.
तुहिनकषणशीतः प्रोल्लसन्मल्लिकानां विकचकुसुमसान्द्रामोदमादाय मन्दम् !
मरूदयमपनेतुं मालयः प्राणशेषं मदनपरममित्रं वीजति द्वेषतो नाम् ॥

28. *Ibid.*, Act. II, p. 4.
वज्रतुण्डोऽस्मि वः कन्यामानयामि बलादिमाम् !
श्रृणुतेदंतु शक्ता श्चेन्निवारयत मूषिकाः ॥

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Kerala stage however, masks were never used by actors. The first act begins with the triumphant return of Vajratuṇḍa to the city after becoming the minister to the king of mice. The rest of the act is taken up with the hero and the heroine falling in love with each other. There is not much action in this scene. The mewing of the cat and the consequent running away of the rats are highly interesting. The second act does not contain any action of dramatic significance as it depicts the sufferings of the two lovers on account of pangs of love. Towards the end of the act however, there are some dramatic incidents namely the arrival of the forces of Pāṣāṇadāraṇa to fight Vajratuṇḍa and redeem Subālā from his hands, Vajratuṇḍa boldly facing the enemy force single-handed and the sudden retreat of the enemy in fear. In the third act takes place the abduction of Subālā. The only incidents of some dramatic interest are Vajratuṇḍa falling suddenly into a swoon and Adharin reviving him back to consciousness in an unique manner. The fourth act is singularly devoid of any incident of dramatic significance. It describes merely the grief of Vajratuṇḍa and others over the death of Subālā. In the fifth act, the arrival of the king of mice and his restoring Subālā back to life are the only interesting incidents.

TECHNIQUE

The drama begins with an introductory verse sung in praise of Lord Śiva. The stage director also recites two verses eulogising Lord Paramēśvara. The plot is the creation of the poet. The play proper is introduced through a device called Prayōgātiśya.

There is a śuddhaviṣkambha is the fourth act. The characters introduced are two chameleons. Through it, the battle between Vajratuṇḍa and Raktāṅgada is conveyed.

Makhasandhi: takes up the entire first act. Vajratuṇḍa and Subālā fall in love with each other.

Pratimukhasandhi: is found in the second act. Vajratuṇḍa carries away Subālā. He successfully faces the forces of his father-in-law who tries to prevent him from taking with him his beloved.

Garbhasandhi: is found in the third act. Subālā is abducted.

Avamarśasandhi: is incorporated in the fourth act. The hero fights his enemy and redeems Subālā. But Subālā is dead and the hero is grief-stricken.

Nirvahaṇasandhi: is found in the fifth act. By the grace of the king of mice, Subālā is restored to life. The hero and the heroine are reunited.

TIME AND PLACE OF ACTION

The first act seems to begin in the evening. The adjective *candrikā vimalacchavi* in the nandi verse is a pointer to it. The main scene in the First Act has its background a barn. No time can be fixed for the end of the first act.

There seems to be no interval between acts one and two. The background to the main scene in this act seems to be a lovely place where grains are heaped

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together. The second act ends in the morning of the next day when the sun has begun to rise.[29]

The third act begins at midnoon. The remark make by Vajratuṇḍa indicates this.[30]

It has its background a paddy field. There is no indication of time at the end of the Third act.

The fourth act appears to begin at about m dnoon. This is evident from the words of the young chameleon who says that he is returning home late though he has started from the house early in the morning being detained by the fierce battle that took place between Vajratuṇḍa and Raktāṅgada. The place of action in the fourth act is not known. It ends in the evening. The description of the setting of the sun indicates this.[31]

No time can be fixed for the beginning of the fifth act. Its background also cannot be fixed. The play seems to end at midnoon.

From the above survey, one can find that the action of the play spreads over three days and that there is an interval of one night between acts three and four.

SATIRICAL ELEMENTS IN THE DRAMA

The play is primarily a satire. The theme dealing as it does with the love of two mice suggests that it is intended to make fun of the dramatists who often adopt for their dramas love themes. It is to be noted that among the themes of Sanskrit dramas, love themes are the most popular.

The play has been cast in the mould of a classical Sanskrit drama. The first act sees the hero and the heroine meeting each other and love developing at first sight. In the hero's description of the beauty of his beloved, one can find the vein of sarcasm running through. These features are well nigh seen in the classical Sanskrit dramas where the hero and the heroine are made to face each other and love germinating subsequently. Further in the play, the hero and the heroine are not allowed to continue to enjoy the pleasure of being together. The mewing of the cat puts a sudden stop to it. This again has its parallel in the classical Sanskrit drama where the entry of the first wife of the hero puts a stop to his contacts with his second love.[32] The dramatist by introducing a cat known for its hostility towards mice is only showing his sarcasm over the usual way of the delineation of the story as met with in Sanskrit dramas. It is a point to be noted that as in other Sanskrit dramas here too the hero is always seen in the company of his bosom friend and

29. *Ibid.*, Act. II, p. 5.
अये, उदितोऽयं गभस्तिमाली !
30. *Ibid.*, Act. III, p. 6.
अये मध्यमध्यस्ते नभस्तलस्यांशुमान् !
31. *Ibid.*, Act. IV, p. 24,
अये, अस्तमितोऽयं भानुमाली !
32. See for details *Mālavikāgnimitra.*

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the latter helps him in all matters whether of state or love. The several comical remarks he makes in the drama too contain elements of satire and sarcasm.

In the second act, the hero and the heroine are undergoing pangs of love. The abject sarcasm and satire which the dramatist imports into the drama is found reflected when the hero says that the fire of love which stopped temporarily due to the fear of the cat has again started burning furiously. Again, remarks which the hero makes while undergoing the pangs of love too contain elements of satire. For instance, when the hero complaints to his friend that the flowery arrows of cupid appear to him fire emitting, pointed missiles, the dramatist is indirectly deriding at likewise statements put in the mouths of the heroes in Sanskrit drama. The heroine too similarly undergoes pangs of love. Her agony is such that she mistakes the rays of the moon to be the rays of the sun. Her maid servant brings in various cooling materials to alleviate her agony. These aspects are again found in Sanskrit dramas and the element of satire which the dramatist brings in through them can easily be seen. The eloping of Subālā with Vajratuṇḍa is the next important incident in the same act. This again is another common feature found in Sanskrit dramas. The introduction of the lizard known for his supernatural powers and the double game he plays in the play can be interpreted as a veiled criticism by the dramatist of such dubious people clothed in saintly robes and playing mischief on innocent people.

The third act contains the abduction of Subālā by Raktāṅgada the enemy of Vajratuṇḍa followed by the hero's preparations for the redemption of his beloved. In the fourth act, Vajratuṇḍa scores a victory over his foe and kills him. In the fifth act, Subālā is restored to life by the king of mice and she is reunited with her lord. The denouement of the story, it will be seen, is more or less patterned on the well known story Udayana and Vāsavadattā except towards the end where the death of the heroine is shown and the restoration of her life. The arrival of the king of mice to reunite the hero with the heroine has its parallel in dramas like *Āścaryacūdāmaṇi* where the gods arrive to reunite the hero with the heroine. The drama ends with the usual epilogue.

A study of the drama shows that it was written with the deliberate object of criticising the Sanskrit dramatists who most often take for their dramas outworn love themes and who compose their works devoid of any originality and the connoisseurs who prefer the above said themes to any other one.[33]

33. See The Present author's article 'A satrical play in Sanskrit' in *The Silver Juiblee Volume of Kerala University Manuscripts Library Journal*, Vol. XII, 125 ff, Trivandrum, 1963.

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XV

A STUDY IN RETROSPECT

The twelve dramas critically studied in the preceding chapters present a variety in themes, characters, emotional, literary and dramatic content and they are modelled on the standard pattern of the classical Sanskrit drama. Each of them however bears a distinct stamp of its own. The authors of these dramas have drawn inspiration from the epics notably *Vālmīki Rāmāyana* and Purāṇas like *Harivamśa* and Sanskrit dramas of such well known authors like Kālidāsa, Bhavabhūti and Murāri. Kāvyas like *Raghuvaṁśa, Kumārasaṁbhava* and *Meghasandeśa* and prose works like *Kādambarī* have also influenced the works.

Āścaryacūḍāmaṇi of Śaktibhadra dealing with the famous story of Rāma is noted for its characterisation and emotional, literary and dramatic appeal. The dramatist while adapting the story from the *Vālmīki Rāmāyaṇa* for his drama has made several important and significant changes in the plot. In the first act, a major deviation from the epic is the heated discussion on the factors responsible for Rāma's exile, between him and his brother Lakṣmaṇa. This serves to bring to relief the difference in the characters of the two brothers. In the second act, while describing the Śūrpaṇakhā episode, Śaktibhadra makes a slight departure from the epic. In the course of the tussle between Lakṣmaṇa and Śūrpaṇakhā, the former is stated to have been carried away by the latter to the sky. This innovation, it may be noted serves to engender the sentiment of wonder in the drama.

The abduction of Sītā taking place in the third and fourth acts of the drama has also undergone certain important changes from what is described in the *Vālmīiki Rāmāyaṇa*. The dramatist shows Śūrpaṇakhā as personally taking part in the abduction of Sītā. By this significant change, he makes her more revengeful and cruel than her counterpart in the epic. Again the ring and the crest-jewel are endowed with supernatural powers. Further, Rāvaṇa and his charioteer appear respectively as Rāma and Laksmaṇa before Sītā while Śūrpaṇakhā appears as Sītā before Rāma and Mārīca assumes the guise of Rāma. These innovations introduced by Śaktibhadra not only serve to enhance the sentiment of wonder in the drama but also to heighten its dramatic effect by depicting very thrilling ond suspensive scenes. In the fifth act, the dream of Maṇḍōdarī is described as against the description of Trijaṭā's dream in the *Vālmīki Rāmāyaṇa*. This serves to introduce Maṇḍōdarī in the drama.

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Her character as depicted by the dramatist gives a good background to portray effectively the evil character of her lord Rāvaṇa.

Sītā's fire ordeal described in the sixth act has also undergone some significant changes from what is stated in the *Vālmīki Rāmāyaṇa*. Lakṣmaṇa is shown as bearing malice towards Sītā for her past conduct towards him. He for instance suggests to Rāma that Sītā should be made to undergo the fire ordeal to test her chastity. This with other remarks made by Lakṣmaṇa in the fire ordeal scene reveal the working of his mind. Likewise the characters of Hanumān and Sugrīva have also undergone certain changes in the fire ordeal scene. Both fail to form a correct judgement of Sītā's character and Rāma's mind. Against this background, the characters of Rāma and Sītā appear most glorious and outstanding.

In the celestial party that comes to meet Rāma, Śaktibhadra does not include Brahma and Mahendra as against the *Vālmīki Rāmāyaṇa*. But he introduced a new sage Nārada in the party. His presence serves to clear the misgivings in Rāma's mind about Sītā's character. The dramatist here makes capital use of the boon of Anasūyā and he goes to make it the principal cause for Rāma's suspicion of Sītā. Thus we find that Śaktibhadra while making deviation in the story from the epic keeps an eye on the sentimental and dramatic aspects besides characterisation and in doing so, he show a keen sense of propriety and sound judgement.

Besides making the characters who are otherwise known in the *Vālmīki Rāmāyaṇa* more lively and realistic, Śaktibhadra has introduced new characters like the charioteer and the ministers to Rāvaṇa. This he has done with a view of giving greater dramatic effect to the play. He has presented them as good characters in order to form an effective background to portray the evil character of Rāvaṇa.

To endow his drama with greater dramatic effect, Śaktibhadra makes splendid use of magic in several dramatic situations, viz., the weird appearance of Śūrpaṇakhā and her awe-inspiring act of carrying away of Lakṣmaṇa to the sky in the second act, the coming of demons in various guises and the effects of the wonderful ring and the miraculous crest-jewel described in the third and fourth acts of the drama etc. As a result, we find the sentiment of wonder permeating the drama to such an extent that it occasionally appears to eclipse the main sentiment Vīra.

An important point to be noted about *Āścaryacūḍāmaṇi* is that its several acts acts are stage-worthy and can be successfully enacted in theatres. This accounts for its popularity with the Cākkyārs. The style and diction in the drama also deserve special mention. The poetry is charming and graceful. The dialogues are short, simple and succinct. In brief, we find Śaktibhadra showing his mark in the presentation and denouement of plot, charaterisation, sentiment, dramatic effect, dialogue, diction and poetry.

Pradyumnābhyudaya of Ravivarma Kulaśēkhara deals with the story of Pradyumna, his slaying the demon Vajraṇābha and marrying the latter's daughter Prabhavatī. The story originally taken from *Harivaṁśapurāṇa* does not undergo many major changes while adopting it for the drama. Among the few changes brought about by the dramatist in the plot, the most significant and important is the merging of the role of Śucimukhī, the swan with that of Bhadranaṭa. This he has

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done with a view of making the character of Bhadranaṭa more important in the drama. Though acting under the overall direction of Kṛṣṇa, Bhadranaṭa becomes the principal instigator of action in the drama. As in plot, the dramatist does not display any originality in characterisation also. All the characters in the drama appear in the same light as they are seen in the *Purāṇa*. The drama as a whole singularly lacks in action and as such it cannot be enacted in a theatre with success. The dialogues bear freshness and liveliness. The poetry seems to be beautiful and good. In short, the drama does not come to a high level either in plot construction or characterisation or dramatic effect.

Sītārāghava of Rāmapāṇivāda deals again with the *Rāmāyaṇa* story. In describing the story of Rāma in the drama, the dramatist follows closely *Vālmīki Rāmāyaṇa*. But in doing so, he has not failed to introduce such features and new elements in the drama for enhancing the dramatic effect, the most important being the introduction of Māyāvasu. The introduction of Māyāvasu in the drama has brought out not only some changes in tne plot but also new and original scenes as seen in the second and fifth acts. The portrayal of the character of Māyāvasu by the dramatist is very impressive and original. Pāṇivāda presents the character in such a way that the entire action in the drama moves round him. In the second act, he comes disguised as Daśaratha to thwart the marriage of Rāma with Sītā. In the third act, he incites Paraśurāma to take action against Rāma for breaking the sacred bow of his preceptor. He then creates passion in Rāvaṇa for Sīta. He sends a demoness by name Ayomukhī to Mithilā to abort the coronation of Rāma. In forth act, he directs Śūrpaṇakhā through Ayomukhī to abduct Rāma, Sītā and Lakṣmana when they arrive in Daṇḍakā. In the fifth act, appearing in the guise of Vajrāṅgada before Śrī Rāma, Lakṣmaṇa and Sugrīva he misrepresents to them the outcome of the mission of Hanumān to Laṅkā. In the sixth act, he tries to hoodwink Sītā by the magic of showing the heads of Rāma and Lakṣmaṇa severed from their bodies. Thus a study of the character of Māyāvasu will disclose the fact that all the calamities that occur to Rāma have been caused by his mischief.

Besides introducing the new character Māyāvasu, Rāmapāṇivāda has tried to endow Rāma with a new and fresh feature not found in the *Vālmīki Rāmāyaṇa*. Rāma feels the prick of conscience in having killed Bāli through covert means. By adding this novel feature, the dramatist has given a human touch to the entire characterisation of the hero. As against the superhuman Rāma in the epic, the Rāma in *Sītārāghava* appears essentially as an ordinary human being.

As in *Āścaryacūḍāmaṇi*, Rāmapāṇivāda makes use of magic to create awe-inspiring and thrilling scenes in the drama. The highly dramatic scenes in the second act of the drama such as the appearance of two Daśarathas and two Sumantras and the wordy duel between the pseudo Daśaratha and Viśvāmitra are master strokes from the pen of Rāmapāṇivāda and they go to illustrate his originality and dramatic skill.

Unlike the various acts of *Āścaryacūḍāmaṇi*, the several act of *Sītārāghava* cannot be successfully enacted on the stage, the reason being that there is very

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little action in them. Only the second act is an exception to it. Rāmapāṇivāda is an adept in the usage of beautiful and ornate expressions. As against the sweet and mellifluous words of Śaktibhadra, Pāṇivāda uses compound and alliterative words. His poetry is charming and elegant.

Kamalinīrājahaṁsa of Pūrṇasarasvati is unique in some respects. Its characters are natural phenomena. The objects of nature are personified and endowed with human feelings and emotions. For instance, the proverbial liking of the swan (Haṁsa) for the lotus (Kamalinī) has been depicted as their love for each other. In the rainy season, the swans leave the lakes and the lotuses do not blossom. So the rain cloud (Kālamegha) and the wind (Puromāruta) are represented as their enemies. The desire of the elephant to eat lotus turns out to be the basis of rivalry with the swan in his love for the lotus. Since Śarat (Autumn) is the most pleasant time for the swan and the best time for the efflorescence of the lotus, it is depicted as their friend and well wisher. At the same time, it is described as the enemy of Kālamēgha and Purōmāruta since there will be no clouds at that time. Pampā (lotus lake) is treated as the mother of the heroine (Kamalinī). The acquatic animals like crocodiles are said to be the soldiers of Pampā and they are sent to drive away the elephant chief of the Vindhya mountain. The elephants, it may be noted are traditionally said to be afraid of crocodiles. Again, Saudāminī (lightning) is described as the consort of Kālamēgha. The ancient conception of clouds drinking its waters from rivers etc., is treated as Kālamegha entertaining illicit contacts with other women like the waves (vīcīmālā) whom he embraces and kisses. Though the play is thus original in conception, it is quite conventional in its execution. The hero and the heroine falling in love with each other, their longing for each other, their sufferings caused by pangs of love, the intercession of friends who relieve their agony by various means, the destruction of their enemies who obstruct their union and finally their union in the presence of divine or holy persons are features generally met with in the plot of Sanskrit dramas who deal with love themes. The drama appears to be more a dramatic poem than a drama as there is much of narration and very little of action. It is therefore very difficult to be enacted on the stage. When considered as a poem, its merits are indeed high. It contains very fine pieces of poetry which have a beauty of their own.

Vasumatīvikrama deals with the love story of king Vikrama (the author's patron king) and Vasumatī. The plot follows the same pattern as met with in Sanskrit dramas having love themes like *Ratnāvalī* and *Mālavikāgnimitra*. The hero (king Vikrama) loves the heroine (Vasumatī). They undergo pangs of love. Several obstacles hinder their union. The hero for instance meets with stiff opposition from his first wife to his marrying Vasumatī. Ultimately with the help of the anchorite Bhadracaṇḍikā, they are united. We do not find any originality either in plot or characterisation. The character that appeals to us foremost in the drama is that of the Vidūṣaka. By his witty and at the same time subtle and penetrating remarks, he contributes considerably to the liveliness of the drama.

The drama however does not come to a high standard as for its stage-worthiness. It is marked by much of narration and very little of action. But considered as a

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poem, its merits are rather of a high order. The verses are beautiful and charming.

Candrikākalāpīḍa is an exact imitation of Kālidāsa's *Mālavikāgnimitra.* The theme, the plot, the characters and the composition are all modelled on *Mālavikāgnimitra.* Like the love story of king Agnimitra and Mālavikā, we have in *Candrikākalāpīḍa* the love story of king Kalāpīḍa and Candrikā. The characters viz., king Kalāpīda, queens Līlāvatī and Padminī, Candrikā, Prajñānavati and Gālava remind respectively of king Agnimitra, queens Dhārinī and Irāvatī, Mālavikā, Kauśikī and Gautamā Kalidāsa's drama. Hence one could not find any originality either in plot or characterisation in the present play. The drama is fit for enactment as there are certain scenes full of conflicts as in the fourth act. The poetry appears to be good.

Ratnaketūdaya of Bālakavi deals with the love story of king Ratnakētu and Līlāvatī. The plot is modelled more or less in the same fashion as seen in *Vasumatīvikrama.* There is nothing original either in plot or characterisation. The drama is unfit for enactment. *Rāmavarmavilāsa,* another drama of Bālakavi deals like *Ratnaketūdaya* with a love theme. As in *Vasumatīvikrama,* we have the dramatist's own patron as the hero of the drama. There is no novelty either in plot or characterisation. Like *Ratnaketūdaya,* it is equally unfit for enactment. The poetry in the two dramas do not come to a very high order.

Kamalinīkalahaṁsa is more or less an imitation of *Kamalinīrājahaṁsa* with the difference that all its characters are not natural phenomena. There is nothing special to mention about the plot or characterisation. In literary merits, it does not come to the high level of *Kamalinīrajahaṁsa.*

Bālamārttāṇḍavijaya the only historical play produced in Kerala deals with king Mārtāṇḍavarman's conquest and his renovation of Padmanābha temple. The theme it may be noted is undoubtedly unique not commonly met with in other Sanskrit dramas. Various historical facts are revealed from the drama. The character of Mārtāṇḍavarman strikes us for his valour and supreme devotion to Padmanābha. The drama suffers from very little action and as such it cannot be enacted on the stage. The peotry seems to be good.

Pūrṇapuruṣārthacandrōdaya is the only allegorical play produced in Kerala. As the name itself suggests, the key note of the drama is the attainment of salvation by the soul, symbolised by the marriage of king Daśāśva and Ānandapakvallī. The characters in the drama represent various philosophical tenets. The poetry in the drama though not of a high order is simple and charming.

Subālāvajratuṇḍa, the only Satirical play found in the entire domain of Sanskrit literature deals with the love of Vajratuṇḍa and Subālā. The plot is of the same pattern commonly found in Sanskrit dramas of love themes. But one striking feature in *Subālāvajratuṇḍa* is that all its characters are drawn from the animal world. A study of the drama will show that it has been written with the deliberate object of ridiculing dramatists who besides adopting outmoded love themes for their dramas compose their work in a stereotyped manner. The vein of sarcasm running throughout the drama is brilliant and appealing. The poetry and the dialogues in the drama are also of a high order.

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Thus a study of the twelve dramas reveal many interesting features. All of them follow the common principles of dramaturgy as laid down in treatises like *Nāṭyaśāstra*, *Daśarūpaka* and *Sāhityadarpaṇa*. Many of them betray the influence of the dramas of Kālidāsa, Bhavabhūti, Murāri, Bhaṭṭa Nārāyaṇa, Harṣa, Rājaśekhara etc., in their various aspects like plot, characterisation, dramatic situations, diction and style. In *Āścaryacūḍāmaṇi*, the influence of *Śākuntala*, *Veṇīsaṁhāra*, *Pratimā* and *Abhiṣeka Nāṭakas* are seen in several dramatic situations as well as in diction. In *Pradyumnābhyudaya*, in the fourth act, the influence of *Śākuntala* is found in some dramatic situations. In *Sītārāghava*, the influence of *Śākuntala*, *Veṇīsamhāra* and of such well known Rāma plays like *Uttararāmacarita*, *Mahāvīracarita*, *Anargharāghava*, *Prasannarāghava*, *Bālarāmāyaṇa*, *Hanumat Nāṭaka* and *Jānakīpariṇaya* are seen in several dramatic situations, ideas and diction. In *Kamalinīrājahaṁsa*, the influence of the works of Kālidāsa like *Meghasandeśa*, *Raghuvaṁśa* and *Vikramorvaśīya* is seen in ideas, dramatic situations and diction. In *Vasumatīvikrama*, we find the influence of *Śākuntala*, *Kumārasaṁdhava* and *Ratnāvalī* in phraseology, ideas and dramatic situations. In *Candrikākalāpīḍa*, the influence of *Mālavikāgnimitra* is so profound in plot, characterisation, dramatic situations and style that the former can be considered as an imitation of the latter. In *Ratnaketūdaya*, the influence of *Śākuntala* is seen in some dramatic situations in its third act. In *Rāmavarmavilāsa*, we find the influence of *Āścaryacūḍāmaṇi* in a few dramatic situations. In *Kamalinīkalahaṁsa*, the influence of *Śākuntala* and Kamalinī rājahamsa is seen in some dramatic situations and characterisation. In *Pūrṇapuruṣārthacandrodaya* the influence of *Prabodhacandrodaya* is seen in the theme, characterisation and a few dramatic situations.

In *Āścaryacūḍāmaṇi*, *Pradyumnābhyudaya* and *Sītārāghava*, the epic themes, as was seen, have been adopted with suitable modifications. These modifications have been effected by the dramatists in order to endow their dramas with greater dramatic effect as well as to impart novelty and freshness. In *Āścaryacūḍāmaṇi* and *Sītārāghava*, even the epic characters like Rāma have been subjected to change in characterisation. These changes have been brought by the dramatists to make these traditional characters more lively and realistic.

An important feature met with in the dramas under reveiw is the introduction of magic. In *Āścaryacūḍāmaṇi* and *Sītārāghava*, we find that magic has been effectively and successfully employed to bring about thrilling and suspensive dramatic scenes. In *Pradyumnābhyudaya*, *Vasumatīvikrama*, *Ratnaketūdaya*, *Rāmavarmavilāsa*, *Pūrnapuruṣārthacandrodaya* and *Subālāvajratuṇḍa* also magic has been introduced with the difference that it has been used less than what one finds in *Āścaryacūḍāmaṇi* and *Sītārāghava*.

The characters in *Kamalinīrājahaṁsa* are unique. They are natural phenomena. The objects of nature like the swan, the lotus, the lake etc., are personified and endowed with human feelings and emotions. Though the drama is cast in the conventional model of the classical Sanskrit drama like *Vikramōrvaśīya* having a love theme, it is however unique among the Sanskrit dramas in the fact that its characters are objects of nature personified and credited with human elements.

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In *Subālāvajratuṇḍa*, all the characters are drawn from the animal world. Cat, mice, lizard and chameleons freely take part in it. They however play their roles in the garb of human beings. This feature is again unique not met with in other Sanskrit dramas. The drama is very important being the only satirical play met with in the entire Sanskrit literature.

Bālamārtāṇḍavijaya is equally unique the theme being the renovation of Padmanābha temple. The drama throws considerable light on the contemporary history of Travancore in the 16th century. This is the only historical drama produced in Kerala.

As was seen love themes were very popular with the Sanskrit dramatists of Kerala. *Vasumativīkrama*, *Kamalinīrājahaṁsa*, *Candrikākalāpīḍa* are some of the best dramas produced in Kerala having love themes. They no doubt bear great comparison to the classical Sanskrit dramas like *Mālavikāgnimitra* and *Vikramorvaśīya* of Kālidāsa. But however one can find in these dramas novelty in characters, simplicity in style, elegance of poetry, great dramatic and sentimental appeal.

Thus it can be found that these dramas illustrate splendidly the dramatic genius of poets of Kerala who by writing beautiful as well as different types of Sanskrit dramas made significant contribution to this branch of literature.

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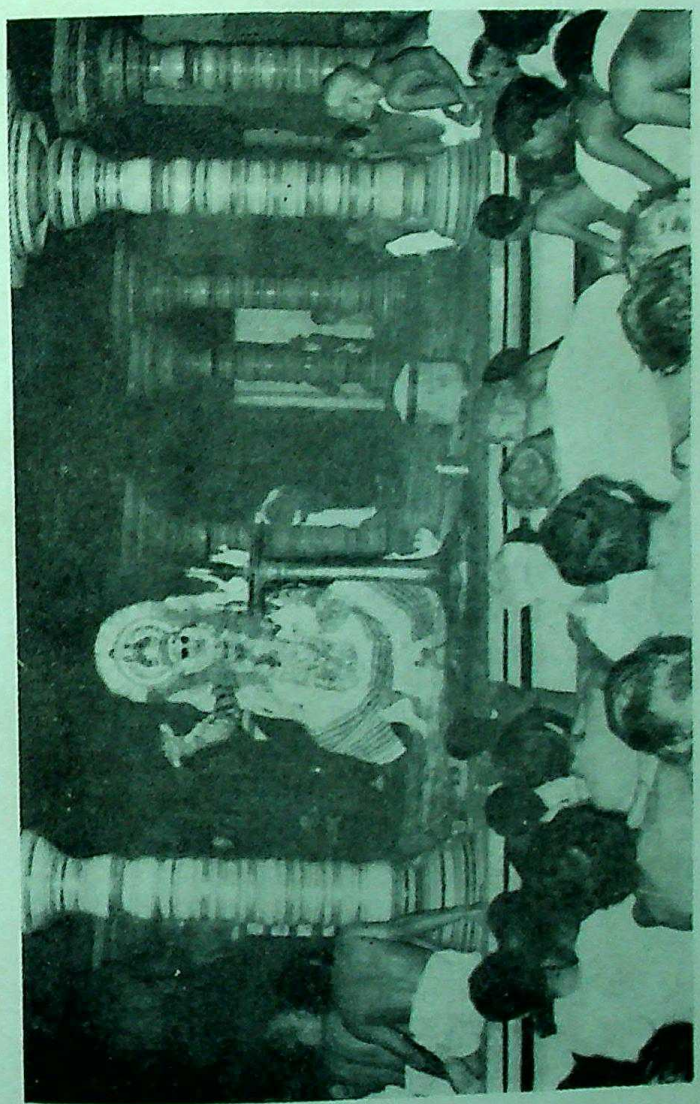

Plate 1. Kuḍiyāttam performance at Vadakkumnatha Temple, Trichur.

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Plate 2. The hero with the vidūṣaka; a scene from Kuḍiyāttam.

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Plate 3. The hero; a scene from Kuḍiyāttam.

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Plate 4. A scene from Nāgānanda. Jīmulavāhana.

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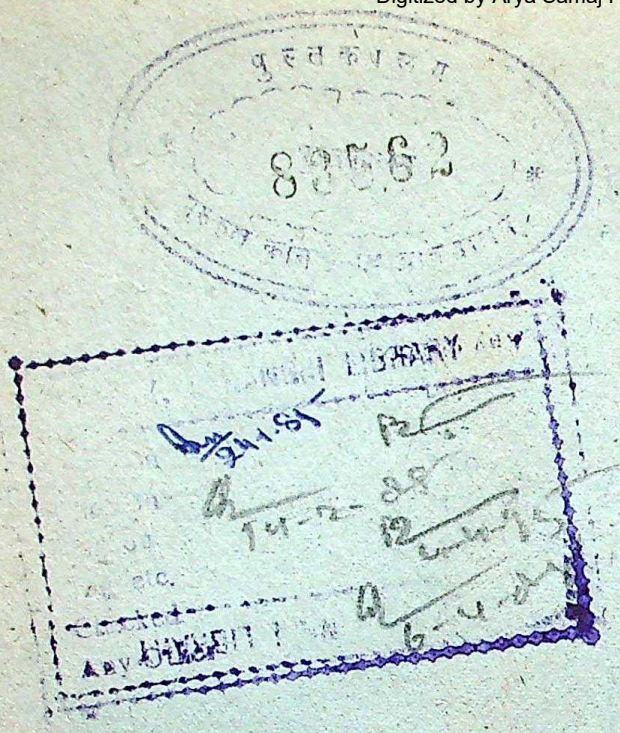

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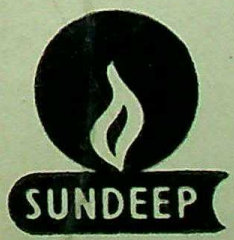

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